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BASIL CAMERON

Has Completed His Fifth Season as Conductor of the Seattle Symphony Orchestra. He Directed the San Francisco Symphony Orchestra in 1930-32 and Has Appeared as Guest Leader of Los Angeles and Portland Symphony Orchestras.

WINNERS OF THE METROPOLITAN OPERA AUDITIONS CUT THE VICTORY CAKE.

Left to right: Thomas L. Thomas, baritone, and Maxine Stellman, soprano, the young artists chosen for the awards; Edward Johnson, general manager of the Metropolitan Opera; and Gladys Swarthout. Miss Stellman and Mr. Thomas will make their debuts in the coming spring season of the Metropolitan Opera.

DEANNA DURBIN,

rehearsing songs for her forthcoming film, One Hundred Men and A Girl. Standing, Andres de Segurola, the girl's teacher, and vocal adviser of the screen story. At the piano, Leopold Stokowski, who directs the orchestral accompaniments and acts a role in the picture.

RAYA GARBOUSOVA and IGNAZ FRIEDMAN,

cellist and pianist, in Winnipeg, where they gave a joint recital. Miss Garbousova sailed March 24 on the SS. Manhattan for engagements in Paris, London and Italy. After a two months' vacation in the South of France the cellist is to make an extended tour of the Orient, giving forty concerts in Java, Japan and China. She returns to this country next fall by way of the Pacific Coast, sailing to San Francisco from Tokyo.

PHILIPPA SCHUYLER,

five years old, one of the prize-winners at the Young Peoples Philharmonic Concerts conducted by Ernest Schelling at Carnegie Hall, New York. Philippa is the daughter of George S. Schuyler, Negro writer and teacher, and Mrs. Schuyler. She has studied piano with her mother. Although her parents have denied that she is a prodigy and attribute to training her excursions into music, art, spelling, history, literature, observers, including the department of psychology of Columbia University, have remained puzzled at her ability to grasp the spelling of the longest words in the English language and to recite passages from the Rubaiyat of Omar Khayyam.

SILVIO SCIONTI

and his pianist wife, Isabel Laughton, began a concert tour of the South on March 9 which included duo-piano recitals in Jackson, Miss.; Shreveport, La., and Marshall, Galveston and Corpus Christi, Tex. On the tour Mr. Scionti also conducted a sixteen-piano ensemble. While in Galveston the artists met Poldi Mildner, who was there for a violin recital and is shown at right in the picture.

TWO EMINENT LIEDER SINGERS

Gertrude Pitzinger (left) and Julia Culp-Zinkey at the latter's home in Reichenberg. Miss Pitzinger, who will come to Amerca for the first time next January, has been selected to sing in Beethoven's ninth symphony under Furtwängler on May 1, during the Coronation festivities in Londin.

AT A RECENT MUSICAL GATHERING

at the New York studio of Selma Kramer, pianist. Left to right, Daniel Wolf, composer and accompanist; Miss Kramer; Thelma Spear, soprano; and Ludwig Lewisohn, author and lecturer. The program was furnished by Miss Kramer and Miss Spear, with Mr. Wolf supplying the latter's accompaniments.

BERTA MORENA,

former dramatic soprano of the Metropolitan Opera, in the garden of the estate of a friend in Bavaria. She is living in retirement in Munich. Mme. Morena was heard for several years with the Metropolitan. (Photo by Roth.)

GENIA NEMENOFF and PIERRE LUBOSHUTZ

return to New York after completing their first season as duo-pianists, during which they fulfilled twenty-four engagements.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Milhaud's Le Pauvre Matelot and Menotti's Amelia Goes to the Ball Given in Philadelphia—Performances Conducted by Fritz Reiner—Menotti's Work Wins Triumph

By LEONARD LIEBLING

PHILADELPHIA.—Under the sponsorship of the Curtis Institute of Music, and for the benefit of the Musicians' Relief Fund, first American hearings of two one-act operas were given on April 1 at the Academy of Music.

One of the works was a world premiere—Amelia Al Ballo (Amelia Goes to the Ball) opera buffa, with music and original Italian text by Gian-Carlo Menotti; the other, Le Pauvre Matelot (The Poor Sailor), music by Darius Milhaud and French text by Jean Cocteau. Both had English translations, the former done by George Mead; the latter by Lorraine Noel Finley.

In Milhaud's example, the libretto concerns a roving sailor-husband who returns to his faithful wife after fifteen years of absence, is unrecognized by her, and in order to observe her mode of life asks shelter at the little café which she runs. He tells her that the husband is in hiding and will come back to her as soon as his debts are paid. The visitor tests the woman by displaying a string of pearls. He goes to sleep on the floor, and is murdered by his unsuspecting wife, who steals the jewels in order to help her husband.

The foregoing Grand Guignol sort of operatic thriller had its initial production at the Opera Comique, Paris, in 1927. Milhaud's score is a choppy affair, fragmentary, and in the orchestral style he always has followed, with short motifs, and modern harmonic and rhythmic treatment. The music suggests tragic ballet atmosphere, and has some relationship to the manner of Stravinsky in his L'Histoire du Soldat.

The most worthwhile features of the production were the excellent lighting effects (several night scenes in a French seaport town) the striking scenic design of Donald Oenslager, and the resourceful stage direction of Ernst Lert. All those merits appeared also in the second opera of the evening.

Anna Leskaya, of clear voice and feeling delivery, gave a convincing account of the Wife. Fritz Krueger sang and acted the Sailor with assurance and finish. Percival Dove, as a Friend of the Family, revealed an especially sympathetic and well-used baritone organ, and confident histrionic bearing. Leonard Treash did well as the old Father of the Wife. The Curtis Orchestra of pupils acquitted itself shiningly under Fritz Reiner. His interpretation of the score etched the material sharply, and gave its macabre purpose a certain attractiveness. He kept admirable rhythm for the many changes of pace, and did not overdwell on the sourish chords and other acerbic combinations. Altogether, Le Pauvre Matelot is music that has grown "old hat," to use a phrase of Milhaud's own Parisians.

By the way, there seemed to be no good reason why the program called the characters, "Le Matelot," "Sa Femme," "Son Ami." The singers used English, so why not have had it "The Sailor," "His Wife," "His Friend?"

AMELIA GOES TO THE BALL

Gian-Carlo Menotti, born in Milan, and now in his twenty-fifth year, studied abroad as a lad with Wolf-Ferrari, but later came to the Curtis Institute, and is a graduate of that school.

His opera, Amelia Goes to the Ball, made an overwhelming success, and established Menotti as an operatic talent already close to maturity, and of truly significant promise. This firstling work, saturated with melody, and highly sophisticated as to libretto, took the listeners completely by surprise—especially the present chronicler, who had not thought that there is a youthful composer today with sense and ability enough to sidestep tragedy and conceive and create an *opera buffa* of traditional style but enriched with the resources of modern orchestration.

Likewise, Menotti's libretto is astonishingly good. His story (which could stand some cutting) more Gallic than Italian, has *esprit,* wit and sly cynicism. Amelia, a vain and coquettish young wife of the '90's,

(*Continued on page 9*)

Paris Discriminates Poorly Between Good and Bad Singing

All Vocalism Applauded—International Piano Contest Won by Young Frenchman—Seven-Year-Old Composer's Radio Appearance—Three Orchestras Give Wagner Programs in One Day—Felix Weingartner Conducts

By IRVING SCHWERKÉ

PARIS.—We hear much bad operatic singing on the banks of the Seine, and worse to relate, it often wins practically as much applause as vocalism of merit. The blame for that condition should not be heaped altogether on the public, which usually tries to be polite, or else lacks judgment. But, perdition upon those who engage the inferior singers!

The other evening, I heard much acclaim for the bad art which featured a performance of opera. During lobby intermission, I asked a few promenaders why they applauded so joyously. "Of course," was the gist of the replies, "we know nothing about singing and very little about music, but surely a State Theatre gives us only the best?"

And there you are.

A RECORDED VICTORY

Jean Doyen, young French pianist, won the prize (donor, Mme. Henry de Jouvenel) offered by the Friends of Gabriel Fauré Society in its piano competition just held here. One hundred and fifty keyboard cajolers of both sexes (all of the "less than thirty years generation," and representing seventeen nationalities) took part in the "elimination contest" at Salle Erard, in the presence of a jury presidented by Maurice Emmanuel. From this crowd, twenty pianists were chosen to play in the semi-finals—Fauré's sixth nocturne was the "piece"—before a jury headed by Henri Rabaud. This time, however, they played behind a screen (a logical procedure, in view of the fact that the object of the competition was the enregistration of a gramophone record) and from these twenty, four were chosen: Mlles. Guillamat, Gartenlaub, MM. Jean Doyen, Chauvigny. Each one of the quartet now proceeded to do Fauré's nocturne in D flat before a microphone, after which the records were played anonymously to a jury headed by Gabriel Pierné. The victorious record was Jean Doyen's—a victory which will no doubt encourage the winner to even greater effort and no doubt render singular service to one of the nation's beloved masters.

WAGNERIAN INUNDATION

What to say of three orchestras—Lamoureux, Pasdeloup, and Colonne—giving all-Wagner programs on the same day, at the same time? When one recalls how Wagner was treated here in the early days, and when one sees what a box-office attraction he is in these times, the old truism about the stone which the builders rejected becoming the head of the corner, is hammered in anew.

Felix Weingartner directed the Pasdeloup Orchestra in a pair of concerts, Brahms at the first, and Beethoven at the second. His soloists were Henri Merckel, violinist, and Marguerite Long, pianist, in the Brahms and the Beethoven C minor concertos. Maitre Weingartner's work, alive with warmth and fire, also offered polish in phrasing and detail, as is his customary habitude. He aroused considerable enthusiasm.

(*Continued on page 32*)

Vienna Season Nears Close With Fine Array of Music

Bruno Walter, Sidney Beer, Hans Heniot Conduct—Maurice Eisenberg's Cello Art—Many Foreign Artists—Remarkable Choral Singing—Rosé Quartet Celebrates

By MARTA FRANK-PISK

VIENNA.—Of recent orchestral doings, the program given by the Philharmonic Orchestra under Bruno Walter was especially attractive—Mozart's symphony in G minor presented with delicacy and refinement, and Mahler's fifth symphony in truly admirable spirit and reading. A triumph for Walter, the players, and the music.

Sidney Beer has been a capable guide to the orchestra during his stay here, and his latest concert of Mozart, Wagner and Tschaikowsky, was distinguished in every way. Richard Tauber scored in Mozart arias.

Beethoven's ninth symphony, under Weingartner, was a memorable event, with soloists Hilde Konetzni, Rosette Anday, Georg Maikl and H. Nissen. Weingartner's mastery conquered us all. He even succeeded in making the choral sections clear, brisk and tuneful—a real hymn to Joy.

Enthusiasm greeted Oswald Kabasta's leading of Handel's oratorio Samson. A grandiose performance, free from exaggeration, and well balanced in detail. The soloists were Erika Rokyta, Inger Karen, Josef von Manowarda, Hans Hoffmann, and Franz Schütz (organist).

AMERICAN CONDUCTOR SCORES

Hans Heniot, young American conductor, led the Vienna Concert Orchestra in a varied program of Euryanthe Overture (Weber), Haffner Symphony (Mozart), Moldau (Smetana) and second symphony (Brahms). Heniot, a skillful and individual director, emphasized his ability to adhere to the score, give stylistic meaning to the music, and obtain tonal beauty from the orchestra. He garnered instant success.

EISENBERG AND HIS CELLO

Maurice Eisenberg's cello recital was one of the most delightful and artistic events of the season. Splendid technic coupled with tonal and interpretative qualities of high rank, a deep impression on his listeners kept Eisenberg active repeating numbers and adding encores.

KIPNIS RECITAL

There is charm about Alexander Kipnis' recitals, and his recent appearance was no exception. He revealed anew his beautiful voice and art, delighting his numerous audience with mellow timbre, fine pianissimos, and command of moods. Rudolf Schwarz was the sympathetic accompanist.

Jules Bledsoe made his Vienna debut in the Schubert Saal, with Eric Hope at the piano. The wide range and power of the colored baritone's voice, its beauty and expressive qualities, were a surprise and joy to his audience, especially in Negro spirituals.

(*Continued on page 32*)

Honegger and Ibert Set L'Aiglon

Rostand Drama Basis of New Opera in Which Two Composers Collaborate—Monte Carlo Premiere Yields Success for Melodious Work

By SÉBASTIEN JASPARD

MONTE CARLO.—Congratulations are due Raoul Gunsbourg, director of the Monte Carlo Opera, for having given the world premiere of L'Aiglon, opera in five acts (poem by Edmond Rostand, adapted by Henri Cain) with music by Arthur Honegger and Jacques Ibert. The story of the libretto is too well known to require recounting.

The three leading characters were admirably presented. The L'Aiglon was Fanny Heldy, with beautiful, dramatic voice, vivacity, charm, and pathos. Vanni-Marcoux, magnificent actor and singer, was a remarkably puissant Flambeau. Endreze impersonated Metternich capably. Successful too were Maria Beneze (Thérèse) and M. Marvini (Maréchal Marmont). M. Wolff conducted. M. Visconti was the designer of the beautiful settings. Eugene Frey's *décor-lumineux,* showing the battle of Wagram, provoked enthusiastic acclaim.

The collaboration of two such distinguished modern composers as Honegger and Ibert naturally created considerable curiosity. Their combined conception has produced music free from the usual routine. Never going beyond the dramatic action, the score is intimately associated with it, commenting here and intensifying there. All the opera is distinctly melodic and—a useful virtue—also intensely theatrical, proved by the applause which commenced with the first act, continued *crescendo* throughout the evening, and ended with long lasting ovations.

Scottish Patrons Lament Barbirolli's Farewell

Capital Audience Sings Auld Lang Syne—Tovey Leads Classics and Own Symphony

By WILLIAM SAUNDERS

EDINBURGH.—There is a sound of weeping in the land—at least metaphorically speaking—for John Barbirolli has left us. He said good-bye in one of the finest concerts that Edinburgh audiences have ever heard. After a splendid reading of Tschaikowsky's fifth symphony, Barbirolli was accorded numberless recalls and made a speech the gist of which was that Scottish concert-goers should do all in their power to continue to support their orchestra.

In Glasgow a fortnight later the manifestations were even more moving, the orchestra playing and the audience singing Will ye no' come back again?, For he's a jolly good fellow, and Auld lang syne. One lady, a prominent supporter of music in the capital, was inconsolable after the final concert, but she agreed that the organization was indeed fortunate in having secured the services of Georg Szell to carry on the good work. Barbirolli has received presentations galore, and it is safe to say that no conductor has ever left Scotland with greater acclaim or more heartily regretted.

REID CONCERTS

There have been three Reid Orchestral Concerts under Donald Tovey. Mozart and Beethoven are the basic elements of these programs and the variety and wealth of material by these composers that Tovey succeeds in rescuing from oblivion is amazing.

However other masters also are listed, as witness the following (seldom heard) works: Concerto in A major for oboe d'amore (Bach), concerto in C minor for violin (Bach), concerto for violin and orchestra (Sibelius), and concerto for violin and orchestra (Delius), with Ernest Whitfield as soloist.

The third concert consisted of English compositions, with a restoration of Professor Tovey's symphony in D major. Other numbers were by Parry, Elgar and Holst. The final seance listed Handel's Israel in Egypt, and various pieces by Mozart, Tovey, and Parry.

Clevelanders Led by Golschmann

Ballet Russe Joins with Orchestra in Three Days' Series—Modern Music in Museum Series—Local Composers' Works Given

CLEVELAND, OHIO.—Vladimir Golschmann of St. Louis appeared as the third in the quartet of guest conductors at Severance Hall in an exceedingly well constructed program of symphonic music familiar to our audiences. Beginning with a spirited performance of Glinka's Russlan and Ludmilla overture, the conductor offered a finely conceived reading of Sibelius' first symphony which gave proof of expressive and sensitive musical reaction. He was successful in conveying the poetical message of the Finnish composer to his hearers who were duly appreciative of the conductor's fine talents and recalled him to the platform repeatedly. After the intermission came Strauss' tone poem Death and Transfiguration, impressive in its dramatic utterance; this was followed by a truly sparkling presentation of Ravel's brilliant ballet fragments Daphnis and Chloe (second series). The audience was elated and expressed its delight in hearty applause, in which the orchestra joined with enthusiasm. At a nation-wide broadcast from Severance Hall, Mr. Golschmann preceded the Ravel number with the Lohengrin prelude and Beethoven's seventh symphony.

BALLET RUSSE DE MONTE CARLO

In conjunction with the Cleveland Orchestra the Russian Ballet concluded a three-day engagement offering four performances of lavish dance presentations. In every instance there was a capacity audience to shower the troupe with enthusiastic applause. Conductors Efrem Kurtz and Antal Dorati impressed by their fine musicianship and took their share of honors at the close of the performances. Repeated from last year were Choreartium, justly debatable, but beautifully produced and of absorbing interest; Petrouchka, fascinating, brilliant and effective; Aurora's Wedding with its breath-taking Blue Bird by Lichine; Prince Igor of glowing color; the lovely Beautiful Danube; and the exciting and exotic Scheherazade. Especial interest centered in The Afternoon of a Faun and Lichine's heritage of Nijinsky in the part. If one can reconcile himself to the stylized angular choreography accompanying Debussy's music of opposite character, it must be considered a piece of skillful artistry—Lichine again was superb in the part. Berlioz' Symphony Fantastique, admirably adapted to pantomimic interpretation was scintillant in the extreme. An exquisite offering was the Spectre of the Rose. Schumann's Papillons, Cimarosiana and Swan Lake rounded out the four programs which will be extended to six in the coming season.

MUSEUM OF ART PROGRAMS

At the Cleveland Museum of Art an interesting Good Friday concert was offered. It comprised the Hasse sonata for flute and harpsichord presented by Ethel Mann and Arthur Quimby. Margaret Lewin Quimby and Lila Robeson were heard in excerpts from Pergolesi's Stabat Mater, accompanied by Melville Smith at the organ. In conclusion, Miss Robeson sang the Pie Jesu of Lila Boulanger to the accompaniment of harpsichord, organ and string orchestra.

Another program of interest at the museum offered German songs and choral music of the twentieth century. Mrs. Quimby was heard in a song cycle by Ernst Krenek, Travel Book from the Austrian Alps. The University Singers of Western Reserve under the direction of Melville Smith, sang works by Johann Nepomug David and Kurt Thomas. A suite for mixed voices by Willy Burkhard, entitled Neue Kraft; and numbers from Paul Hindemith's Liederbuch. All of these compositions were new to Cleveland.

LOCAL COMPOSITIONS PLAYED

The W. P. A. orchestra collaborated with the Manuscript section of the Fortnightly Musical Club in presenting compositions by Cleveland composers in a Sunday afternoon performance. Charles V. Rychlik contributed his suite for string orchestra: Prelude and Fugue, Album Leaf and Song without Words; Dora Flick Flood likewise chose a suite in three parts. Two quartets for brass by Homer Hatch, veteran Cleveland musician who is chairman of the manuscript section, were performed and the concert closed with a composition entitled Clouds by Elizabeth Marple. Rudolf Schueller conducted the orchestra. R. H. W.

Tri-State Festival In Pittsburgh

400 Industrial Workers Sing in Concert—John Charles Thomas Is Guest Artist — Mendelssohn Choir Impresses in Bach Mass

PITTSBURGH, PA.—The one performance at the Tri-State Industrial Music Festival brought together more than 400 male singers representing choruses of several large steel and manufacturing companies in a concert held at Syria Mosque. Participating were the choruses of the steel companies of Weirton, Wheeling and Jones and Laughlin, Westinghouse Co., the Aluminum City Chorus, Homestead Steel Works Chorus, Clairton Steel Chorus, the Braddock Male Chorus. Singing separately and collectively, these industrial workers gave a striking demonstration of what is going on musically in the "Workshop of the World." John Charles Thomas was the guest artist and never sang more beautifully than on this occasion. He was accorded an ovation and generously extended his program. Carroll Hollister was the accompanist. Earl Wild, pianist, played a Liszt piece. Dr. Frank Black from New York spoke on music in industry.

Victor Chenkin's art as a singing actor delighted a throng of admirers at the Y. M. and W. H. A. His artistic delineations of Hebrew, Jewish, Palestinian and Russian folk songs elicited prolonged applause. Mois Zlatin was a magnificent accompanist. The occasion was the second concert of the Y Choral Society led by Harvey Gaul. The choral offered several new pieces of definite appeal, among these being Gaul's two admirable arrangements of two ancient Jewish Chants, namely, Prayer for Dew and Rain, and A Song of Praise. Lucy Balter played accompaniments.

In his first local recital Jan Peerce, tenor of radio, sang himself into the hearts of a multitude of appreciative listeners. Generously and with conviction and artistry he delivered a difficult program in magnificent style. Many encores were given. Leo Russoto was the accompanist.

The Mendelssohn Choir of 200 led by Ernest Lunt gave a stunning performance of Bach's B minor Mass in its entirety at the East Liberty Presbyterian Church. Homer Wickline presided at the organ.

Assisted by the Federal WPA Symphony Orchestra, of which Dr. Jos. A. Rauterkus is leader, J. Julius Baird and his Bach Festival Choir presented Bach's St. John's Passion.

The Allegheny College A Capella Singers under the able leadership of Morten J. Luvaas gave an impressive performance of significant music before a capacity audience at Carnegie Music Hall. R. L.

Rutgers Confers Doctor's Degree on Koussevitzky

NEW BRUNSWICK, N. J.—Following a concert given by the Boston Symphony Orchestra on March 30, Serge Koussevitzky, its conductor, received an honorary degree of Doctor of Music from Rutgers University. The degree was conferred by Dr. Robert C. Clothier, president of the university, before an audience of 3,200, including faculty members and students. S. L.

Rodzinski to Direct Ten Concerts with NBC Symphony Orchestra

The engagement of Dr. Artur Rodzinski to conduct ten concerts with the NBC Symphony Orchestra, supplementary to the series by Toscanini next season, has been announced by Lenox R. Lohr, president of the National Broadcasting Company. The Rodzinski concerts will precede and follow those by the Italian *maestro*. The Polish conductor, whose appointment was made at the suggestion of Toscanini, is to supervise the selection of the orchestral personnel, consisting of at least eighty members. In order to secure musicians of the highest calibre, the season was extended to fifty-two weeks, and contracts will be offered for that period. Mr. Lohr stated that members of the New York Philharmonic-Symphony Orchestra would not be approached for engagement. The remaining thirty-two concerts of the series are to be led by guests, not as yet announced, and these programs, unlike the Toscanini and Rodzinski broadcasts, may be commercially sponsored. **This last matter is** yet to be decided. The time of the concerts has not been fixed, though Monday, Tuesday and Wednesday evenings are said to be under consideration. It is stated that Dr. Rodzinski's engagement will not interfere with his duties as conductor of the Cleveland Orchestra. He is to confer with Toscanini in Salzburg this summer, where he is to conduct.

RICHARD HAGEMAN
has been engaged by Charles L. Wagner as musical director of the Wagnerian Festival Singers, who will arrive in America the beginning of October for an eight weeks' concert tour with the orchestras in the larger cities throughout the country.

Rabaud's Marouf to Be Given in Metropolitan Spring Season

Announcement of plans for the Metropolitan Opera Spring Season were made by Lee Pattison, its director, speaking before 300 members of Musical Adventures at the annual luncheon of this group on March 30. The season will include a restoration of Henri Rabaud's opera, Marouf, to be sung in English. This work was last given in French about two decades ago by the Metropolitan, and has also been sung at Ravinia. Mario Chamlee is to have the title role. The translator for the libretto has not yet been announced.

The season opens on May 3 with Faust, followed during the first week by La Boheme, Il Trovatore and The Bartered Bride, the last again in the vernacular. On May 12 Walter Damrosch's new opera, The Man Without a Country, based on the story by Edward Everett Hale, is scheduled to have its world premiere. It will be sung in English with Arthur Carron in the title role.

Nellie Cornish Resigns as Director of Cornish School

SEATTLE, WASH.—All music- and art-conscious Seattle folk, as well as those who have only had a civic pride in the fact that the Cornish School is in Seattle, are in the throes of amazement and disappointment over the resignation of Miss Cornish as director of the Cornish School. Miss Cornish founded the institution which bears her name in 1914 and has steadily built up a school which has gained an international reputation. The chief reason which Miss Cornish has given for her resignation is the curtailment of budget by the board of directors, a budget which she says is inadequate to enable her to carry on her ideals in the way she feels is necessary if she is to remain the director.

Seattle is also facing a crisis in its campaign to raise funds for its symphony orchestra. Unless some guardian angel comes to the fore, Seattle will indeed be fortunate to have anything but a most limited season, the only optimistic outlook being that all symphonic organizations seem to face similar situations at times. J. H.

Branzell Singing Nine Times with Metropolitan Opera on Tour

Karin Branzell is to sing nine performances on tour with the Metropolitan Opera, three as Ortrud in Lohengrin, two as Brangäne in Tristan and Isolde, and in the whole Ring Cycle. Her last appearance is on April 19 in Lohengrin at Rochester, N. Y. The contralto sails for Europe on April 21 on the SS. Manhattan.

Detroit Orchestra Closes Season

Warm Applause for Victor Kolar and His Players in Final Programs—Peer Gynt Done by Marionettes, with Symphonic Background —Lily Pons Delights

DETROIT, MICH.—The season of the Detroit Symphony Orchestra closed with the concerts of March 18 and 20. For the Thursday evening concert Mr. Kolar chose the B minor symphony of Schubert and the Brahms first symphony. John Wummer, flutist, was soloist in the D major concerto of Mozart. The symphonies on the program are such favorites that their performance always brings satisfaction to lovers of music. In the Mozart concerto Mr. Wummer played with dazzling technic, which surmounted the difficulties of this work and he received an ovation from the audience. At the close of the concert Victor Kolar and the gentlemen of the orchestra were given a long round of applause in recognition of their excellent work this season.

PEER GYNT WITH MUSIC

The Saturday morning and evening concerts were given over to the Tatterman Marionettes in a performance of Peer Gynt. The orchestra, again under Mr. Kolar's direction, was in the pit. The skill and ingenuity of the marionette company is unquestioned but the suitability of this play for a children's entertainment is questionable. The large audience of Saturday evening was duly appreciative of the clever and artistic mechanical work, as well as of the unusual settings.

LILY PONS CONQUERS

Orchestra Hall on March 17 was packed to hear Lily Pons whose voice was true and sweet and whose appearance was lovely. Her French group especially thrilled the audience, and the entire program displayed her charm and true understanding of the art of song. Skillful and sympathetic flute obbligatos by John Wummer gave added pleasure, and the efficient accompanist was Arpad Sandor. To the insistent demands of the audience Miss Pons responded with many encores.

MUSIC GUILD CONCERT

At the first post season concert of the Detroit Music Guild the Philharmonic String Quartet with John Wummer, flutist, Marius Fossenkemper, clarinetist, gave the program. The members of the quartet are Otis Igelman and James Barrett, violins; Florian Wittman, viola; and Raymond Hall, cello. As usual there was a large and enthusiastic gathering of the friends of chamber music. The guild has had an auspicious beginning which all true music lovers hope will continue.

Dr. Mark Gunzburg presented a group of his advanced pupils in recital at his school on March 29. The program was varied, comprising classical and modern works, and included two-piano numbers. Those taking part all acquitted themselves admirably, and with credit to Dr. Gunzburg and themselves. M. E.

CBS to Broadcast Additional Four Weeks' Philharmonic Schedule

The Columbia Broadcasting System announces that it will broadcast an extra four weeks of New York Philharmonic-Symphony concerts next season, due to the expansion of the orchestra's season to twenty-eight weeks in place of this year's twenty-four weeks. These concerts, with a large list of guest soloists will be heard every Sunday from 3:00 to 5:00 P.M., E.S.T., over the combined WABC-Columbia and Canadian networks.

The 1937-38 season will open with the first broadcast on October 24. The final concert of the series will be heard over Columbia on May 1, 1938. This past season of CBS broadcast began on November 8, and will close with the broadcast on April 18.

Kate Neal Kinley Fellowship Offered

The sixth annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship has been announced by the board of trustees of the University of Illinois, Urbana, Ill. The fellowship, which yields the sum of $1,000 to be used by the recipient toward defraying the expenses of a year's advanced study of fine arts in America or abroad, was established in 1931. It is in memory of the wife of a former president of the university.

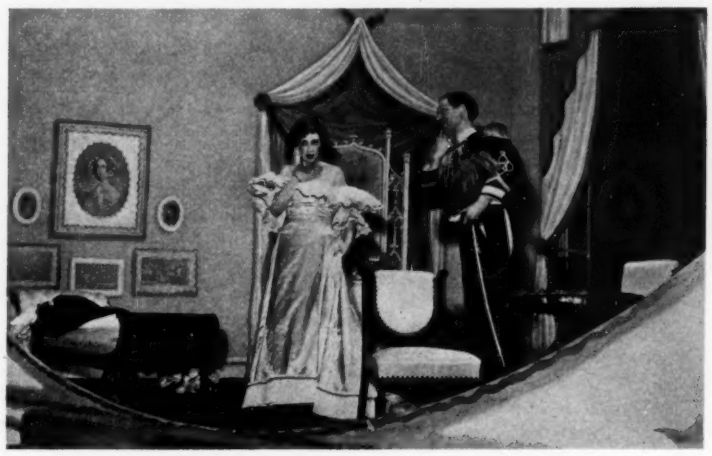
Milhaud and Menotti Operas Staged by Curtis Institute

(Continued from page 7)

dons ball garb (corsets and all) in view of the audience, when her husband enters and thrusts at her a letter which he has intercepted from her lover. He demands the name of the *paramour*, and Amelia flippantly agrees to reveal it on condition that the disclosure shall not interfere with the excursion to the ball. The husband reluctantly consents and learns that the guilty gentleman lives on the floor above. He rushes forth to kill him, but Amelia calls out a warning from the balcony, and the *bel ami* comes sliding down on a rope. He proposes that they elope forthwith, but the petulant Amelia will have nothing interfere with her planned evening of dancing. The husband dashes in, points a revolver at his rival, but the weapon jams and fails to fire. The lover being athletic, young, and taller than the husband, the latter suggests that they use reason and sit down and discuss the matter sensibly. The two men argue and wrangle, and meanwhile the fidgeting Amelia sees time slipping away. In a burst of rage she breaks a flower-pot over her husband's head and he is knocked unconscious. Servants rush in, excited neighbors gather, and the police and an ambulance arrive. Amelia, now disgusted also with her lover, denounces him to the handsome, gorgeously uniformed Police Officer as a burglar who has forced his way into the apartment and attacked her husband. The wounded man is carried off on a stretcher, policemen arrest the protesting lover, and Amelia weepingly complains that there is no one to take her to the ball. "If Madame will permit me," offers the gallant Police Officer, and the happy but heartless lady sallies off on the arm of her rescuer, the neighbors admiringly applauding the resplendent pair.

Menotti's music is in keeping with the comical tale, the score being light, and lyrical by turns, cleverly characterized and orchestrated with delicacy and deftness. Eminently singable and tuneful airs abound, and while some of them suggest Wolf-Ferrari and the early Puccini, for the most part they have original contour and charm. There is an overture of compelling vivacity and tunefulness, and a delightful trio stands out as a piece of unusually atmospheric writing. At the end, the chorus sings a moral, "If Woman sets her heart upon the ball, the ball is where she'll go."

A SCENE FROM AMELIA GOES TO THE BALL
by Gian-Carlo Menotti, one of the two operas performed by the Curtis Institute of Music.



MARGARET DAUM and LEONARD TREASH,
as Amelia and the Police Officer, in the finale of Amelia Goes to the Ball

A box-set, inclosing a particularly attractive boudoir scene, formed an appropriate background. The stage direction could not have been better. The chorus was strikingly competent.

Cast and Aftermath

Margaret Daum, pretty in face, figure and voice, singing fluently and intelligently, and acting with a real sense of comedy, won the auditors completely. Conrad Mayo, the baritone husband, has abundant tone and resonance, vocal taste, and did an acceptable piece of impersonation, even though he might profitably have been made up to look somewhat older in view of the lover's youth, the latter done by William Martin with smooth singing and sufficiently ardent action. Edwina Eustis gave an experienced and colorfully intoned version of Amelia's friend. Leonard Treash (looking not unlike Groucho Marx) was excellent in the role of the usurping Police Officer. Charlotte Daniels contributed an expert bit as the lady's maid.

Again Fritz Reiner distinguished himself with flexibility and finesse in his conducting, and the orchestra responded in polished and brilliant fashion.

The remarkably done performance had prolonged ovation, with Reiner, the cast, and everyone else concerned taking numerous curtain calls.

On Friday evening, the two operas were presented in Baltimore; and tomorrow (April 11) they will be staged at the New Amsterdam Theater in New York.

Many visitors from the metropolis journeyed to Philadelphia for the *premieres*, and in the audience were also the parents of the gifted Menotti. They had come all the way from Italy for the occasion. After the performance, there was a reception at the Curtis Institute.

Cleveland Orchestra Announces Plans for 1937-8 Season

Cleveland, O.—The management of The Cleveland Orchestra has announced that twenty pairs of symphony concerts will be given next season, the twentieth in its history and the fifth under the baton of Artur Rodzinski. The participation of Rodzinski in the symphony programs of the orchestra of the National Broadcasting Company in association with Toscanini has received the cooperation of the Cleveland board of directors, a schedule having been mutually worked out whereby he will conduct seventeen of Cleveland's twenty symphony programs and all of its touring concerts.

Goding-Thiede-Zeise Trio Heard in New England

The trio composed of Howard Goding, pianist, Alexander Thiede, violinist, and Carl Zeise, cellist, gave three concerts in March. They appeared on March 9 under the auspices of the Newton High School Glee Club; 23 at the Boston Art Club; and at the Providence (R. I.) Plantations Club, performing trios by Beethoven, Schubert and Brahms.

Metropolitan Artists to Sing in San Francisco Opera Season

Engaged for the San Francisco Opera next fall are the following Metropolitan artists who are under the management of NBC Artists Service—Kirsten Flagstad, Gina Cigna, Lauritz Melchior, Ezio Pinza, Giovanni Martinelli, Vina Bovy and Rene Maison. These seven artists will also appear at the Los Angeles Opera.

The Chicago Opera has engaged Kirsten Flagstad, Gertrud Wettergren, John Charles Thomas, Elisabeth Rethberg, Gina Cigna, Giovanni Martinelli, Lauritz Melchior, Ezio Pinza, Emanuel List and Helen Traubel.

Ernst Victor Wolff Plays Harpsichord with Boston Symphony Orchestra

Ernst Victor Wolff, harpsichordist, appeared during the last week of March in the Boston Symphony Orchestra's choral and orchestral programs, playing the harpsichord part for the St. Matthew Passion performances which the orchestra and associated choruses gave under Dr. Koussevitzky, on Good Friday, with a broadcast and a recording included for the afternoon performance, and appearing also in the regular concerts of the orchestra Thursday afternoon and Saturday night, as harpsichordist for the Bach Brandenburg Concerto (No. 2). The Brandenburg Concerto was given also at the New York concert of the orchestra in Carnegie Hall on April 1, with Dr. Wolff at the harpsichord. Earlier in the month he was at the harpsichord for Hugh Ross' New York performance of Bach's St. John Passion given by the Schola Cantorum, and for the later broadcast of the work on NBC.

Pupils of Alexander Sklarevski Win in District N. F. M. C. Contests

Baltimore, Md.—Dorothea Freitag, piano pupil of Alexander Sklarevski at the Peabody Institute of Music, won the nomination for the District Contest on the contest of the National Federation of Music Clubs. Judges were Leonard Liebling, Frank Sheridan and Henry Holden Huss. Two weeks previous to this, Leah Effenbach, a former pupil of Mr. Sklarevski (she graduated last year from Peabody) won the same nomination from the District of Columbia.

Mr. Sklarevski's students at the institute include pianist from the South, a number from the West (who came especially to study with this teacher) and from the Hawaiian and Philippine Islands.

Barrère and Alice Nichols Appear

Georges Barrère, flutist, assisted by Alice Nichols, pianist, gave a sonata recital for the New York Flute Club, at the Beethoven Association Club House on April 4. Telemann, Schaposchnikow, Pierné and Fauré were the composers represented.

Friedberg, Salmond and Karpilowsky Form New Trio

A new trio has been formed in New York consisting of Carl Friedberg, pianist, Daniel Karpilowsky, violinist (formerly head of the Guarnarius Quartet) and Felix Salmond, cellist. The ensemble is to give a subscription series of six concerts during the season 1937-38 in the auditorium of the David Mannes School, New York.

Cologne Gives Wagner to Honor War Dead

Götterdämmerung Memorializes the Fallen—Schillings' Mona Lisa Heard Again—Elly Ney Plays Brahms Concerto—Don Cossacks Sing

Cologne.—Commemorating the war dead, the Opera gave a dignified and impressive performance of Wagner's Götterdämmerung. A capacity audience, deeply touched, listened to the work with emotion. The excellent cast included Elsa Foerster (Gutrune), Josef Kalenberg (Siegfried), Heinrich Blasel (Gunther) and Siegfried Tappolet. Erich Riete was the capable conductor.

After several years' absence from the Opera, Schillings' Mona Lisa was restored with new scenery and costumes. The work enjoyed success, Erich Riete conducting, and Ruth Joostoden and Emil Treskor singing the principal roles.

A splendid performance of Beethoven's Fidelio under Janos Ferencsik (guest conductor from Budapest) won deserved response.

Johann Strauss' Fledermaus had Eugen Bozart as leader, and Olga Tschovner, Richard Riedel, August Griebel and Felix Knapper sang the tuneful melodies with style and spirit. The ballet numbers arranged by Inge Herting proved refreshingly free from the usual prancings so often interspersed in this operetta.

The Opera also staged two Pfitzner works: Der Arme Heinrich (composer conducting) and Das Christelflein, conducted by Rudolf Schneider and sung by members of the opera troupe and the High School for Music.

The Cologne Orchestra under Eugen Papst, offered a concert at which Elly Ney, pianist, was admired for her stylistic interpretation of Brahms' concerto in B flat. The other numbers on the long program consisted of Little Serenade (Eugen Bozart), Cembelo Concerto (Holler), Summer Night's Dream (Julius Weismann) and symphonies in E major by Bruckner and Schumann.

To honor Heinrich Schütz, Bach's predecessor, the Cologne Bachverein produced his Musical Obsequies. This master work was capably and lovingly read by Ferdinande Boger (soprano), Bertha Maria Klaempt (alto), Werner Dane and Heinz Vielmeyer (tenors), Donald P. Morgan (bass) and Gerstenberg (conductor). Michael Schnieder, organist, was also heard at the same concert in works by Buxtehude and Scheidt.

The virtuoso Don Cossack Choir appeared before a capacity audience in the Messehalle. Other events were concerts by Frieda Stahl (piano), the Ottersbach Trio, and Hans Bachner, organist.

Adolf Spies.

Hubert Concludes Tour

Marcel Hubert, cellist, recently concluded a six-weeks' concert tour of the United States and Canada, giving twenty-two joint concerts with Mildred Dilling, harpist, in fifteen states and provinces. Among his engagements earlier in the season was one at the Pinza Artistic Productions at the Hotel Ambassador, New York. Mr. Hubert sails for Cuba the last of this month to appear in two concerts in Havana on May 3 and 5 under the auspices of the Pro Arte Society. The cellist's plans for 1937-38 include a New York recital in Town Hall and an extensive tour.

(Photo by Toppoc)
MARCEL HUBERT

Ninth Symphony in Philadelphia

Ormandy Concludes Beethoven Cycle—Stradivarius Quartet and Ornstein Play—Chamber String Simfonietta Features Moderns

PHILADELPHIA.—The Philadelphia Orchestra concerts of March 25, 27 and 30, were notable fer several reasons. They marked the sixth and last program in the Beethoven Cycle, and included two symphonies, the eighth in F, and the ninth, with large chorus, and four soloists. They also marked the last appearance here this season, in the regular series, of Eugene Ormandy, as conductor. Mr. Ormandy has acquitted himself nobly through probably one of the most difficult years he has ever spent in the conducting field. He has been warmly received by the orchestra audiences, and has had splendid support from the orchestra itself. At the close of the concert, when the audience gave him a whole-hearted ovation, he spoke a few words of appreciation of the support which had been given him throughout the season.

He did some particularly fine conducting at these concerts, bringing out the happy character of the eighth symphony, through the four movements, and rising to heights in the ninth, achieving fine orchestral effects, and conducting the chorus with firmness and artistry. The chorus was composed of the University of Pennsylvania Choral Society and the Mendelssohn Club, both of which are directed by Harl McDonald, and the Strawbridge and Clothier Chorus, under the direction of Herbert J. Tily. The chorus did excellent work particularly as to dynamics and expressive tonal quality.

The soloists, each of whom were excellent, were Agnes Davis, soprano; Elsie MacFarlane, contralto; Edouard Grobé, tenor; and Eugene Loewenthal, bass.

MAYES IN GRADUATION RECITAL

Samuel Mayes, cellist, student of Felix Salmond, appeared in his graduation recital, at Casimir Hall of the Curtis Institute of Music on March 29, before a large and enthusiastic audience.

Mr. Mayes, whose ability placed him in the Philadelphia Orchestra this year, gave an excellent demonstration of fine cello playing. His tone is beautiful, his technic so admirable that it gives the idea of perfect ease and assurance under any conditions.

The program was a comprehensive one, beginning with toccata by Frescobaldi-Cassado; Sicilienne by Paradis-Dushkin; Vivace by Senaille-Salmon; and seven variations on a theme from Mozart's The Magic Flute by Beethoven. To each of these Mr. Mayes gave a suitable interpretation and execution. There followed the difficult suite in C major (No. 3) for cello alone by Bach, which drew rounds of applause for the skillful work of the young soloist. Beethoven's sonata in A major (op. 69) was magnificently performed with the able assistance at the piano of Ralph Berkowitz, who was the splendid accompanist for Mr. Mayes throughout the program. The final group consisted of Prayer from Jewish Life by Bloch; Menuet by Debussy; and Rondo by Weber-Piatigorsky.

STRADIVARIUS QUARTET AND LEO ORNSTEIN

The Stradivarius Quartet of New York made its first public appearance in Philadelphia, at a concert given in the Foyer of the Academy of Music, on March 30, with Leo Ornstein, composer-pianist as associate artist. The members of the Quartet are as follows: Wolfe Wolfinsohn, first violin; Alfred Pochon, second violin; Marcel Dick, viola; and Iwan D'Archambeau, cello. Messrs. Pochon and D'Archambeau were formerly members of the Flonzaley Quartet.

The Foyer was entirely filled, and more chairs had to be brought in to accommodate the huge audience. The program consisted of three numbers—the Brahms C minor quartet (op. 51, No. 1); Mr. Ornstein's quintet for piano and string quartet, in which the composer played the piano part; and the Beethoven quartet in D major (op. 18, No. 3). The tone quality of the quartet was marvelously beautiful, due somewhat to the fact that each member of the quartet plays an instrument of the famous maker whose name the quartet bears. The Brahms quartet received an especially fine performance, the *romanza* and *scherzo* proving unusually lovely. The Beethoven work was also well done by these splendid artists, while the Ornstein number, of course received an authoritative interpretation, with the composer playing excellently, well supported by the quartet.

ZETLIN IN CONCERT

Emanuel Zetlin, violinist, gave an exceptionally fine recital in the Ethical Culture Auditorium on March 31, before an audience which filled every available seat, and overflowed into the hall. Mr. Zetlin is an artist of the first rank and amply justified his reputation by his playing of this program.

Mozart's concerto in A major was the entrancing first number, followed by the Chaconne of Bach, eloquently performed. Poeme (op. 25) by Chausson was followed by *largo espressivo* by Pugnani; the Auer arrangement of Beethoven's march from the Ruins of Athens; the Joachim arrangement of two Brahms Hungarian Dances, the D minor and A major; with Paganini's Le Streghe closing the program. To each work Mr. Zetlin gave a fitting interpretation. An encore was demanded. Stephanie Schehatowitsch was the able and sympathetic accompanist for Mr. Zetlin.

PHILADELPHIA CHAMBER STRING SIMFONIETTA

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, founder and conductor) presented its third and final concert of the eleventh season, in the Bellevue-Stratford Ballroom on March 31, with Maria Koussevitzky, soprano, as soloist in two numbers.

With the exception of the first and last numbers, the program consisted of works by contemporary composers. The Old Bachelor Suite by Purcell was the opening number and was a charming work beautifully done. The final number was a suite by Corelli, which was also a pleasing work consisting of Sarabande, Giga, and Badinerie.

Between these two came a variety of modern works. The first was Trauermusik by Hindemith, which featured an excellent viola solo part played by Samuel Rosen. Next came a good performance of Schönberg's Verklärte Nacht. After the intermission a prelude and fugue by Roy Harris was played. Mr. Harris was present and rose in acknowledgment of the applause. Andante Elegiaco by Frederick Jacobi was an arrangement for string orchestra made in February, 1937, especially for Mr. Sevitzky and the Simfonietta of the slow movement of Mr. Jacobi's second string quartet. Mr. Jacobi was also present to receive the applause of the listeners.

Two works for soprano and string orchestra followed—they were, Triptych by Arthur Shepherd, and The Time of Parting by Henry Hadley. The first was originally written for soprano and string quartet, but was especially rewritten by the composer for Mr. Sevitzky and the Simfonietta. The words are from Rabindranath Tagore's poem Gitanjali. The three parts are—He it is, The Day Is No More and Light, My Light. Mme. Koussevitzky sang the difficult vocal score admirably. Her voice is clear and true, and her interpretation artistic. The music was modern, with virtually no connection between the voice part and the orchestral part. The Hadley number was an interesting setting of another poem of Rabindranath Tagore. This was much more singable and equally more enjoyable. Mme. Koussevitzky again scored a real success, and was cordially applauded.

Although the concert was over two hours in length, the audience welcomed an encore, which was Gossip by Dubensky, finely played.

M. M. C.

New Mordkin Ballet Group in Debut

A large crowd gathered at the Majestic Theatre on April 4 to attend the debut performance of The Mordkin Ballet. Mikhail Mordkin, whose terpsichorean career is closely associated with that of the late Pavlowa, was responsible for choreography and direction of the ensemble. The program was divided into two dance pantomimes; the first, Giselle, to music by Adolphe Adam and story by Theophile Gautier. Giselle had been presented here in 1911 when it was featured at the Metropolitan with Mordkin and Pavlowa as the principals, and subsequently the latter also gave it with her own group on tour. The second ballet, The Goldfish, was given its first public showing anywhere. The Goldfish music score was written by Tcherepnine and has been augumented by Mordkin with Tschaikowsky's Russian Dance and Dargomijsky's Dance Bohemian.

The plots of the ballets are naive but are aptly adapted to dance pantomime. Giselle is a romantic tale of a young peasant girl who falls in love with a handsome duke who masquerades as a peasant lad. Giselle, upon discovering his identity, dies and joins the world of spirits. The duke comes to her grave with flowers, encounters her ghost there and dances with her. In doing this he oversteps his privilege and is obliged to become a ghost himself and when Giselle returns to her tomb he expires on her grave.

The Goldfish is constructed around the Pushkin poem, The Fisherman and The Goldfish, and is *apropos* with the present commemoration of Pushkin's centenary. In this work Mordkin himself portrays the part of the fisherman who captures a magic goldfish in his net. The fisherman spares the goldfish and in return is promised the fulfillment of his wishes. But the fisherman's avaricious wife becomes too demanding, disowns her husband and general unhappiness ensues. The riches are then withdrawn by the goldfish and the fisherman and his wife resume their tranquil life.

The high spot of the evening was Mordkin's appearance as the Fisherman. All the dancers came in for their share of applause but those outstanding were Viola Essen as the Goldfish and Lone Varkas as the Duke. Technically, the group work was not up to standards of Russian ballet but with sufficient experience these minor points for criticism can be overcome. The settings and stage direction were efficient and much in keeping with the character of the offerings. A symphony orchestra under Eugene Fuerst supplied musical background.

J. S.

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THE GERMANTOWN ORCHESTRA
N. LINDSAY NORDEN, Conductor
"The orchestra, which started rehearsals last October, gave every evidence of thorough and conscientious training in all sections. . . . The strings were particularly good, yielding a clean, resonant quality of tone, notably in the 'cellos, during the playing of the two Schubert works. The brass choir showed proper restraint and the wood winds were adequate. . . . Surprisingly beautiful effects were attained in the lovely 'Rosamunde' overture and the B minor Symphony. Thrilling contrasts, climaxes and other typical Schubert trade marks were delivered in inspired fashion, the 'cellos outstandingly impressive in the commencement of the allegro moderato of the symphony, while the wood wind inter-play was clear-cut and precise. . . . Shorter numbers included Mr. Norden's composition, 'The White Swan,' a well-conceived work."
—Philadelphia Evening Bulletin, Mar. 11, 1937
"It may be said that the first concert was a success and the organization represents a welcome addition to the city's non-professional groups."
—Philadelphia Evening Public Ledger, Mar. 11, 1937

John Alfred Piver photo

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Iturbi and Bojanowski on Podium For Minneapolis Symphonic Events

Tibbett Is Soloist Under Baton of Spanish Conductor—Wagnerian Program Applauded—Artur Schnabel Scores in Beethoven Sonatas

MINNEAPOLIS, MINN.—The seventeenth popular concert of the Minneapolis Symphony Orchestra on March 21 again presented as conductor Jerzy Bojanowski, who had appeared earlier in the season in the same capacity. He directed a program of considerable interest. The first number was the tuneful overture to Donna Diana by Reznicek; then came Kalinnikoff's first symphony, the concerto for two violins and strings in D minor by Bach and Les Preludes by Liszt.

Mr. Bojanowski evidently believes that motion is the important element; not that tempi are not intelligently contrasted, not that rhythms are not individualized, but there is an inevitable quality in the urge that presses him forward. To secure effects within the tempo is highly desirable, and there were many admirable spots of this kind during the afternoon. Harold Ayres and Heimann Weinstine played the Bach concerto with adequate skill and sincerity. Both are favorites of the audience and they were recalled many times, as was Mr. Bojanowski.

ITURBI AND TIBBETT APPEAR

The final concert of the symphony series, on March 26, was a notable event with Jose Iturbi and Lawrence Tibbett on the platform. Mr. Iturbi presented as his portion of the program the overture to Oberon by Weber, symphony in D minor by Cesar Franck, and La Mer by Debussy. Mr. Tibbett presented Wotan's Farewell from Die Walküre by Wagner, the Credo from Otello by Verdi, Rossini's Largo al Factotum from The Barber of Seville, and repeated the latter air and sang Eri tu from Verdi's The Masked Ball as encores. Mr. Iturbi with carefully planned interpretations, crossed every "t" and dotted each "i." This treatment emphasized parts of the Franck symphony too often submerged, and expanded it into greater beauty. Mr. Tibbett did all that an artist can do; this resulted in characteristic and imaginative interpretations realized with the ideal quality and intensity of tone.

ALL-WAGNER LIST

The Sunday popular concert of March 26 was the last of the series, and brought to a close the too brief reign of Jose Iturbi as conductor. He chose an all-Wagner program and demonstrated rather conclusively that Wagner's music is essentially German, and that the Spanish mind somehow frequently misses the Teutonic flavor. This had to do with slow tempi and the inability to fuse into a broad melodic line the many motives which at times threaten to disintegrate the richly textured tapestry of Wagner's scores. However, if not solidly German, the music was all made to sound with dramatic beauty. Harold Ayres, the concertmeister, played Dreams with exquisite tone and phrasing, and repeated it as an encore at the close of the concert. The overture to The Flying Dutchman, Siegfried's Funeral March, the preludes to Die Meistersinger and Parsifal, the Ride of the Valkyries and the prelude and Liebestod from Tristan and Isolde comprised the program. Both orchestra and audience were loath to part with Mr. Iturbi; his three weeks in Minneapolis has been one of the most delightful periods of the symphonic series.

ARTUR SCHNABEL IN SONATAS

The only series to be closed was the Artist Course, and that was ended with an all-Beethoven program by Artur Schnabel on March 31. Five sonatas proved to be a sedate closing; B flat major (op. 22), A flat major (op. 110), D minor (op. 31, No. 2), F sharp major (op. 78) and C minor (op. 111). The playing was superb. Mr. Schnabel submerged self in proving the breadth and depth of Beethoven's art. An auditorium which seats almost five thousand persons is not an ideal place to present the intimate details of these sonatas, but Mr. Schnabel accomplished the task as only he might do it.

Mrs. Carlyle Scott, capable manager of the Minneapolis Symphony and the Artists Course of concerts, announced the artists for next season on the latter course; Rachmaninoff, Helen Jepson, John Brownlee, The Trudi Schoop Ballet, Horowitz and Yehudi Menuhin.

E. G. K.

Tallinn Opera Produces Mozart's Magic Flute

Coloratura Singer Wins Chief Honors—Orloff, Casadesus, and Other Foreign Artists Appear—Chamber Music Novelties—Callimahos in Flute Recital

TALLINN (ESTHONIA).—At the Opera we had a particularly fine performance of Mozart's Magic Flute. Ida Aav-Loo, coloratura soprano, was the fêted singer in the role of Queen of the Night. Olga Tiideberg, Aarne Viisimaa and Karl Viitol also scored.

In Bohème, Marta Rungo (Mimi), Ida Aav-Loo (Musette), Martin Taras, Edo Karrisoo, and Väino Sola were skillfully supported by conductor Raimund Kull. La Traviata was an outstanding performance, having the excellent services of Eva Bandrowska, Polish soprano, in the role of Violetta. Cavalleria Rusticana and Pagliacci employed Elsa Maasik and Arno Niitof in the chief parts. R. Kull and V. Nerep were the conductors.

SYMPHONIC CONCERTS

A Russian program brought Raimund Kull and his baton. The ovationed soloist of the occasion was Nicolai Orloff, who played Rachmaninoff's piano concerto (No. 2) in brilliant style. Juhan Aavik, director of the Tallinn Conservatory, led the orchestra in Scriabin's fifth symphony (with chorus) and also presented his charming suite entitled Children's Friends: E. Turgan was applauded for his playing of Glazounoff's violin concerto.

On another program, Olaf Root performed César Franck's symphony, Ravel's La Valse, and an interesting Symphony Burlesque by the Esthonian composer H. Heller. B. Luck, pianist, disclosed fine art in Chopin's E minor concerto. Mention should also be made of Elsa Avesson's interpretation of Thomas Arne's piano concerto (No. 5), and the concert by the Conservatory Orchestra under Navik.

The Esthonian Academic Society of Musicians maintains a fine string ensemble. Two of its best performances were violin sonata and trio, by Nicolas Lopatnikoff. This delightful music revealed originality, rhythmic precision, and melodic charm, and was expertly read. Edward Turbin's piano string quartet aroused enthusiasm at the same concert.

Violinist Jacques Thibaud had his seasonal recital pianistically seconded by Tasso Jannopoulo. Other fiddlers, Cecelia Hansen, Tamas Magyar, Hubert Anton and Herbert Laan, also made successful appearances and disclosed many and varied gifts and qualities.

KEYBOARD AND OTHER CONCERTS

France was ably represented in our list of piano events when Robert Casadesus and Magda Tagliaferro gave recitals. Casadesus made a deep musical impression, and Mme. Tagliaferro registered charm.

Orloff re-affirmed his popularity here in an all-Chopin program. Ignaz Friedman returned after an absence of several years, and won new approbation. Carlo Zecchi (Italian) and Eduard Erdmann (German) were successful in their piano programs. Of local artists, Bruno Luck made a pronounced hit.

To celebrate his sixtieth birthday and the thirty-fifth year of his career, veteran Theodore Lemba, piano professor at the Tallinn Conservatory, gave a recital before a sold-out house. His masterly style and brilliant technic won tremendous applause, and the audience rose in homage to the venerable artist.

CALLIMAHOS SCORES

Lambros Callimahos, flutist, was a rare delight in a varied list of works. He had to add numerous extras. Thelma Reiss, English cellist, gave artistic pleasure to a numerous audience, as did singers Helmi Betlem, Hella Clanman-Nõmtak, and Edith Oettli.

RIHO PÄTS.

Loewenguth Quartet Makes American Debut

The Loewenguth Quartet, which is among the recent arrivals in the United States, made its American debut on March 20 in Town Hall, New York.

It was in 1929, while A. Loewenguth, Maurice Fueri and Jacques W. George were still students at the Conservatory in Paris, that the Loewenguth Quartet was organized. In 1931 the group was heard by the composer, Roger-Ducasse, who urged them to continue their efforts, and assured them of his assistance. With this encouragement, the members decided to devote all their musical activities to quartet playing. Gradually, many composers and musicians—namely, Florent Schmitt, Paul Paray, André Tourret, Maurice Maréchal, Henri Rabaud, Jean Chantavoine and Isidore Philipp—became sponsors of the Loewenguth Quartet, and it was under such guidance that they made their debut on May 9, 1936, at the Salle du Conservatoire in Paris, with Florent Schmitt assisting. Following this the quartet gave concerts in Holland and France, and eventually decided to appear in New York.

Of the individual members, A. Loewenguth, first violin, won first prize at the Paris Conservatory in 1930. He specialized in teaching and now conducts one of the most prominent schools of violin in Paris. He is the organizer of the Societe Musicale Enfantine and has given concerts with orchestra, choir and soloists, the oldest member being under ten years of age. Maurice Fueri, second violin, won first prize at the Conservatory of Paris in 1933 and began his career as soloist, which he later gave up to concentrate his efforts with the quartet. Pierre Basseux, cello, and Jacques W. George, viola, played last year with L'Orchestra Symphonique de Paris, under the leadership of Pierre Monteux. Mr. George was a pupil of Maurice Vieux and a member of the Modern School of Viola. Mr. Basseux studied with Maurice Maréchal.

Vanna Soloist with Los Angeles Orchestra

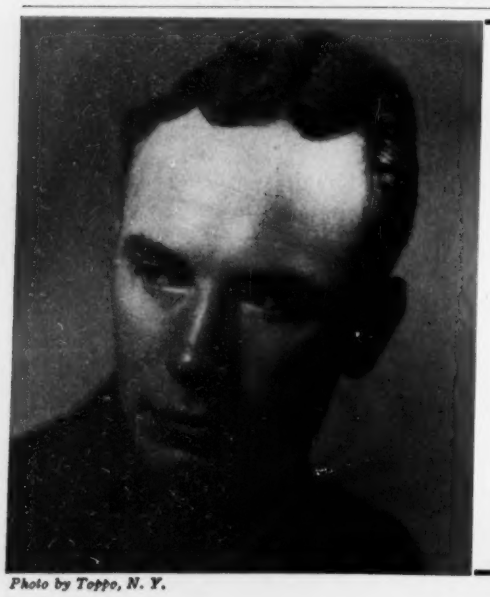
Gina Vanna fulfilled her second engagement within a year with the Los Angeles Philharmonic Orchestra, singing the soprano role in the Bach St. John's Passion on March 26 and 27. This was Miss Vanna's third trip to the West Coast within the year. Her previous appearances there were under the baton of Otto Klemperer and later under Director Merola with the San Francisco opera last November.

(Photo by Maurice Seymour.)
GINA VANNA

Miss Vanna appears in joint recital with Ennio Bolognini, Argentine cellist, throughout the Middle West next season. They have just completed a tour of twenty-one concerts under the National League of Community Concerts. The series was scheduled so that Miss Vanna was obliged to miss only two of her Sunday broadcasts of Stars of the Milky Way. Gina Vanna is under the exclusive management of the Donna Parker Management in Chicago.

Rapee to Lead Second Series of Essex County Symphonic Concerts

Erno Rapee returns to conduct the second series of outdoor symphony concerts to be presented by the Essex County Symphony Society on four Tuesday evenings next June in Newark, N. J., at the City Schools Stadium. Soloists are, Jascha Heifetz, June 8; 15, John Charles Thomas; 22, Percy Grainger. For the final concert, June 29, the Beethoven ninth symphony is to be performed, with a chorus of 250, assembled from local choirs and choral assemblies. Singers wishing to audition for this chorus should address Mr. Rapee, care of the Essex County Symphony Society, 605 Broad Street, Newark.



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GORODNITZKI

"OUTSTANDING IN HIS FIELD"
(*Carnegie Hall Recital*) Brooklyn Daily Eagle, Nov. 2, 1936

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(*Carnegie Hall Recital*) New York Evening Journal, Nov. 2, 1936

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BOOK BY ROBERT A. SIMON
MUSIC BY ALBERT STOESSEL

Presented Under the Direction of the Composer by

THE OPERA DEPARTMENT OF THE JUILLIARD GRADUATE SCHOOL

February 24-25-26-27
in New York

Excerpts from the Press

Lawrence Gilman in New York Herald Tribune, February 25, 1937

It may have been a subconscious wish to restore something of that lost vivacity which prompted our American collaborators (Robert A. Simon and Albert Stoessel) to undertake their operatic resurrection of the high-spirited David. . . . The opera which they exhibited to a large and responsive audience last evening in the auditorium of the Juilliard School of Music lightens perceptibly the normal oppressiveness of human living.

The dancing and carousing, and the lively sentiment of Mr. Stoessel's music; the fluent give-and-take and humor of Mr. Simon's skillful book; the taste and beauty of the costumes, the glint of Georgian swords and the sheen and color of embroidered satin and gold lace and buckled shoes—all this was engaging and blithesome, and left most of us happier if not better citizens. . . .

Both Mr. Simon and Mr. Stoessel have treated their subject-matter with the right touch of humorous objectivity and indulgent sentiment. The English text of "Garrick" is eminently singable. It is the production of an expert who knows the requirements of the lyric theatre and the limitations of sense and sentiment imposed upon the devisor of that most difficult mechanism, an opera libretto in the English tongue.

Mr. Stoessel has handled the ingenious text with a like respect for his medium. He has kept his lyric speech flexible in pace and expressive in accent. He has remembered that he is not writing (Heaven forbid!) "grand opera." He has been able to suggest with skill and tact something of the atmosphere of Georgian days; there is a happily achieved congruity between much of this music and the setting and period of the play.

Pitts Sanborn in New York World-Telegram and Worcester Telegram Gazette, February 25, 1937

Mr. Stoessel has composed for this action a singable and tuneful score. He exhibits a fine knowledge of the modern orchestra, indicating that he has explored the secrets of such contemporary masters of instrumentation as Stravinsky, Ravel and Richard Strauss. There is also a musical comedy touch to the work in the song of Peg, "Robin's Fickle," with its suggestion of a theme number. Mr. Stoessel's music is always vivacious, clever and piquant.

Deems Taylor in The New Yorker, March 6, 1937

Mr. Simon's text, written mostly in rhythmic prose, with occasional dips into rhymed forms, is amusing when it ought to be, dignified in the serious moments, simple, to the point, and, glory be, intelligible when sung. For the form of the score, Mr. Stoessel has gone to Strauss and Puccini—by which I do not mean that his music is reminiscent. What I do mean is that the orchestra provides a running commentary, more or less symphonic, on the text, with pauses for refreshment in the form of arias, duets and concerted numbers, all on the theory that as long as you have to have opera singers in an opera, you might as well let 'em sing. Highly improper, no doubt, but the customers loved it.

Excerpts from the Press

William Henderson in New York Sun, February 25, 1937

The Librettist has done his work well. . . . Mr. Simon has skillfully developed each scene so that the essential points for vocal expression are provided. The lyric opportunities are numerous and well distributed, and the climaxes of the acts are reached with nicely planned dramatic progress. Mr. Stoessel has not written any recitative of conventional type but has followed the method of giving tuneful song-speech to the voices while the orchestra sustains the continuous melody of the act. In writing the larger vocal deliveries Mr. Stoessel has endeavored to avoid any idioms resembling either Wagnerian utterance or that of Puccini. He has taken advantage of the opportunities for introducing strongly rhythmic passages, as in the bright and pleasing dance of the second act and the action of the guests in that and the third act. His harmonic scheme tends toward the modernist style but does not run to extremes. The writing for the voices is favorable and all of the music is singable.

Danton Walker in Daily News, February 25, 1937

"When better American Operas are written, Stoessel will write 'em."

C. L. Wilson, Managing Editor, Worcester Evening Post

While last night's audience had plenty of musical wiseacres "among those present," there was a generous sprinkling of people of my own class, the common herd. And they liked it. The opera was first of all understandable. It was in English and lowbrows like to be able to understand their entertainment. The music was melodious, like a big symphony, and subconsciously I sensed it was good. Between the acts, your lowbrow correspondent met Walter Kramer in the lobby. Kramer, as everyone in the musical world knows, is aces as a critic. He speaks my language and what he said confirmed my impressions. "That music is solid" said Kramer. "It has crowd appeal. Stoessel has something that will go places." There's a high-brow low-brow size-up of the opera, the only opera I have ever seen that I really liked.

Henriette Weber in New York Evening Journal, February 25, 1937

A new American opera that ought to go places, even as far as 39th Street and Broadway, had its premiere last night at Juilliard Hall. The music is by Albert Stoessel, one of the foremost music men on this side of the water. The libretto, adroit as to theatre and entertainment, is by Robert A. Simon, alert music scribe of the New Yorker. What I like about this opera is that he (Stoessel) has made it modern instead of mincing along with the airs and graces of the 18th Century. It's lusty music for a lusty sword-plunging story, for language that is not always too polite and which carries its own quota of the dramatic burden with sonorous skill and aplomb. There are fine arias for singing when they wax romantic, and stirring choruses. Even a healthy Irish jig. The thing moves and has life. We take off our hat, though it be a feminine one, to the Simon-Stoessel combination.

ERNEST HUTCHESON PRESENTS ALBERT STOESSEL WITH THE DAVID BISPHAM MEMORIAL MEDAL

awarded by the American Opera Society of Chicago in recognition of Mr. Stoessel's opera Garrick, performed at the Juilliard School of Music, New York, on February 24. Left to right: Mr. Stoessel, Pauline Pierce, Donald Dickson, Mr. Hutcheson and Oscar Wagner. (Photo by Ella Barnett.)

"GARRICK" IS TO BE PUBLISHED SOON BY J. FISCHER & BROTHER, 119 WEST 40TH ST., NEW YORK

ALBION ADAMS, PERSONAL REPRESENTATIVE FOR MR. STOESSEL

STEINWAY HALL, 113 WEST 57TH STREET, NEW YORK

NEW YORK CONCERTS

MARCH 29

Loewenguth Quartet A second appearance by the Loewenguth Quartet at Town Hall on Monday afternoon attracted a full house, unusual for week-day concerts. The ensemble gave smooth and polished performance to Beethoven's quartet (No. 6) in B flat major; a first American hearing of a quartet by Roger Ducasse; and the Ravel quartet. High praise went to the Loewenguth group after their initial New York recital earlier this month, and repetition of the commedation is in order now. They gave the Beethoven work a finely expressive projection. The Ducasse score fared equally well. This is music of the Debussy-pastel type, exquisite thematically, if a little pale at times. Ravel's quartet, although played with skill and feeling, did not furnish sufficient contrast to the Ducasse strains, which immediately preceded it. Hearty applause came from the audience.

Carmen Reuben Reappearing in Town Hall, where she had given several previous recitals, Carmen Reuben, soprano, was heard in a wide variety of songs in German, French and English. A feature was a Schubert group, including the Ständchen, in which the singer was assisted by a women's quartet consisting of Veronica Harrison and Helen Bone, sopranos, Laura McKenna and Margaret Barry, altos. First performances were given of Grace Bush's charming song, Snowflakes, and a Creole folk lullaby, arranged by Camille Nickerson. The opening group was by Bach and Handel, and there were further offerings by Mahler, Weingartner, Franck and Fauré, English numbers by Carpenter, H. Gifford Bull, and the Hebridean song, The Reiving Ship, arranged by Kennedy-Fraser and McLeod. The artist's pleasing voice was employed in a wide variety of mood expression. At times there were suggestions of undue pushing of tone to secure intensity of expression, with intonation and smoothness sacrificed to this end, but other moments held pronounced lyrical appeal. The audience responded warmly to Miss Reuben's dramatic presentations. Hellmut Baerwald was the efficient accompanist.

MARCH 30

Romeo Tata The New York debut of Romeo Tata, violinist, took place in Town Hall on Tuesday afternoon. He played the Beethoven sonata (op. 30, No. 3), the Bach Chaconne, a sonatina by Jean Francaix and items of Ernest Bloch, Lili Boulanger and Saint-Saëns. Mr. Tata proved to be an artist of serious intent and generally high musical attainment. He revealed a fluent tone and technical adroitness. He made the best impression in the Francaix sonatine, an unfamiliar score, modern in coloring. He was supported at the piano by Arnold Bullock.

New York Women's Symphony Orchestra A choral program of unusual quality marked the final seasonal appearance of the Women's Symphony Orchestra (Antonia Brico, conductor) in Carnegie Hall. Interest centered in the restoration of Horatio Parker's oratorio, Hora Novissima. The orchestra was assisted by a mixed chorus of 250, made up of the Choral Art Society of New Rochelle, the Queens Choral Society of Jackson Heights, the Treble Clef Chorus of White Plains, and the Westchester Men's Chorus, all organizations trained by Miss Brico. The soloists were Winifred Cecil, soprano; Maria Ranzow, contralto; William Hain, tenor; and Gean Greenwell, bass. The first part of the evening was occupied by Brahms' Academic Festival Overture and his Alto Rhapsodie, in which Mme. Ranzow voiced the vocal part with the men's chorus.

The overture was played somewhat uncertainly in a technical sense, for while there were no obvious blunders, entrances were ragged and the general tone quality and attack were lacking in spirit, despite the leader's forceful direction. The rhapsody, with its noble instrumental coloring and poignant vocal line, was of higher effectiveness. Mme. Ranzow's intelligent musicianship and expressive voice were employed with resource, but at times her method of production resulted in metallic tone and uncertain intonation. The male chorus distinguished itself.

The fine score of Parker, well-made music of its period, and at its highest points much more than that, summons lofty inspiration in its pages dealing with the heavenly kingdom. This performance was on a high plane, as concerns both soloists and chorus. Miss Cecil's smooth tones and keen musicianship gave vitality to the soprano solo. Mme. Ranzow was effective in her aria. Especially beautiful were the floating tenor tones of Mr. Hain, when not unduly forced. Mr. Greenwell also showed competence in his lines. The massed chorus gave sonority and well-drilled dynamic effects to its inspiring singing. Much credit goes to Miss Brico for her energetic and successful conducting. Richard Leibert was the assisting organist.

COLETTE D'ARVILLE

soprano of the Opéra-Comique in Paris, has gone under the American management of the NBC Artists Service. Miss D'Arville will appear next season in opera, concert and radio engagements in the United States. (Photo by Herbert Mitchell.)

Katherine Bacon A second recital of the season was given by Katherine Bacon in Town Hall on this evening. The noted pianist and faculty member of the Juilliard School again showed her high musicianship and technical powers in a list compounded of classic and Romantic works. The program did not run chronologically, but there were reasons of contrast and effectiveness to account for this. She played first the Schubert impromptu in C minor (op. 90, No. 1), then a brace of Couperin works (Le Carillon de Cythère, Soeur Monique, Les Papillons, and Les Petits Moulins à Vent), in which the delicate art of this clavecin composer was recreated with picturesque effect. Then came more substantial fare in Mozart's sonata in D, which had a pellucid clarity of line and warmth of harmonic coloring, as well as strong structural sense. In strong contrast was the Chopin sonata in B flat minor, whose dramatic mood pictures and atmosphere were summoned with brilliance and technical flair. The final group included shorter pieces of Brahms, Stravinsky, Liapounoff and Liszt. The large and distinguished audience gave resounding applause to the performer, who was repeatedly recalled.

MARCH 31

Philharmonic Orchestra On Wednesday (instead of the usual Thursday) evening, the Philharmonic Orchestra gave its Carnegie Hall concert, which was repeated on Friday afternoon. Artur Rodzinski conducted.

The novelty of the occasion was a work previously unheard in New York, the late Karol Szymanowski's symphonic opus called Harnasie, for orchestra, tenor solo and chorus. Originally the composer had constructed his work as a ballet-pantomime, and then arranged it in concert form. Mr. Rodzinski made some further slight changes in the order of numbers (which are dances and folk tunes) so as to assure better balance, contrasts and climaxes.

The name of the composition derives from that of a tribe living in the Tatra Mountains of Poland (Carpathia) whose wild and generally picturesque life had impressed Szymanowski deeply when he visited the region some years ago. The Harnasie spend their time dancing, carousing, maintaining ancient and superstitious customs, and even resorting to brigandage when necessity demands.

Szymanowski's ultra-modern style of writing is not perhaps the best medium with which to illustrate folk tunes, but even so, he gives a colorful idea of the airs and dances of the Harnasie, and of course his brilliant orchestration is a thing of distinction in itself. Under Rodzinski's ardent direction the novelty proved to be of interest to musicians, but is hardly likely to achieve popularity with the average concert-goer. Some applause started after the finale, but the conductor silenced it quickly, as the performance was intended as a memorial tribute, Szymanowski having died only two days before the Wednesday concert.

The chorus of The Art of Musical Russia sang with spirit and authority. Ivan Ivantzoff did his tenor contributions artistically and ringingly.

The expertly orchestrated Bach-Wiener toccata and fugue in C major opened the program, interpreted by Rodzinski with magnificent breadth and in fine classical atmosphere.

As the last number, we heard Brahms' B flat piano concerto, the solo part played by Myra Hess. It did not seem to the present reviewer that Miss Hess is as happy in the huge Brahms example as she is in other piano-orchestra numbers which she has performed in past seasons. The sometimes sprawling technic required, and the general character of the B flat concerto, apparently fail to engage the most appealing of that artist's gifts. Also, a few of her tempi are not in affiliation with the smooth flow of the score. On the other hand, she makes beautiful matter of the slow section, and naturally at all times reveals her customary taste and musical solidity. The auditors rewarded her with much applause. At the Wednesday concert Miss Hess used the printed music and an aide turned the pages while she played.

Susi Hock The New York debut of Susi Hock, Viennese organist (in private life Lady James Jeans) was made in Town Hall. A specialist in music of Bach and the Baroque and later periods, she is a graduate of the Vienna Academy of Music and a pupil of Dr. Karl Straube of the Leipsic Thomaskirche. Her field of music is one of interest to fellow-organists of a historical mind, and the audience was representative of this profession. Beginning with works of Johann Gottfried Walther, Lübeck and Buxtehude (forerunners and influences on the music of Bach), Miss Hock offered a panorama of the development of German and Austrian console music. She devoted a lengthy group to J. S. Bach, including three chorale preludes and the monumental passacaglia and fugue in C minor, played with strong intellectuality and technical command.

A feature of the concert was the fact that the player employed a male assistant to pull the stops and otherwise care for registration. The final group was devoted to modern works, including a partita by Joh. Nep. David, two choral preludes and a toccata in C major by Franz Schmidt. The assemblage was an appreciative one.

(*Continued on page* 16)

FRANK KNEISEL

VIOLINIST

Photo by Theodor Stolar

"The possessor of a genuine violin heritage."
—*New York Sun.*

"Frank Kneisel's name should be added to the lamentably short list of concert violinists who are distinguished musicians as well as admirable fiddlers. Kreisler, Spalding, Szigeti, may serve as examples of the type to which he belongs."
—*Boston Globe.*

"He belongs to the aristocracy of musicians."
—*Chicago Herald and Examiner.*

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HELEN JEPSON

Crowned QUEEN of SONG

NEW YORK (Metropolitan Opera)

Few Marguerites have at once the beauty, youthfulness and charm needed to make Faust's infatuation seem plausible and inevitable. Miss Jepson was an ideal embodiment of Goethe's heroine. There was a refinement and delicacy of touch in her interpretation, a simplicity, modesty and tenderness that gave it decided appeal. And she sang her music with an intelligence and spontaneity that were delightful.

New York Times, Jan. 2, 1937

NEW ORLEANS (Concert)

A vibrant personality, a glorious voice, a vision in flowing pastels, green and platinum, charm incarnate—what's the use, we could go on for hours like this describing Helen Jepson. The quality of Miss Jepson's performance, her clear bell-like tones, her warm colorful personality, leaves one ecstatic.

New Orleans Item, Oct. 20, 1936

CHICAGO (Opera)

The magic of a great art and the impulse of a great personality wrought a spell around the opera "Louise" so that it became a legend in this city and the memories of it golden. Others have tried to recapture its glamour since Mary Garden created the role, but all in vain until Helen Jepson stepped into the scene, and with every gesture and every inflection of her voice recalled the lovely image of Miss Garden.

Chicago Herald-Examiner, Nov. 13, 1936

WASHINGTON (Concert)

Miss Jepson grows in artistic stature with each successive visit. There is abundant evidence of sedulous practice in the greater ease of her tone production and in her increasing command of subtlety in tonal nuance.

Washington Post, Jan. 19, 1937

CHICAGO (Thais)

Here is one of the purest, most limpid and most facile lyric sopranos of the day, able to explore the acoustic stratosphere as occasion demands; able, also, to color the passing mood of text and action with more feeling than most sopranos of her classification command. The public loved her for the sincerity and musical truth of her song, for her beauty, and for evident joy in her task.

Chicago Herald-Examiner, Nov. 3, 1936

DULUTH (Symphony Orchestra)

She does the fearful and dazzling melodic ornamentations of a colorature's repertoire with a taste and an absence of conspicuous effort that puts her work far above the crowded level of vocal acrobatics.

Duluth Herald, Oct. 29, 1936

MINNEAPOLIS (Symphony Orchestra)

Miss Jepson, soloist with the Minneapolis Symphony Orchestra, is one of those rare sopranos who sounds as good as she looks. She brought to her numbers such an engaging stage manner, such intelligent handling of a superb voice, that there isn't much to say about them except that they were quite perfect. Her voice has lyricism, warmth and smooth, unstrained production from top to bottom.

Minneapolis Star, Jan. 8, 1937

WORCESTER (Festival)

Of Miss Jepson's artistry there is no doubt; and her command of her art is superb. But besides these attributes, stands the gorgeous freshness and purity of a voice that sings, and sings, and sings in memory long after her last audible note has died away. That's art!

Worcester Telegram, Oct. 9, 1936

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New York Concerts

(*Continued from page* 14)

Jeannette Albert A young Chicago pianist, Jeannette Albert, made her New York debut on Wednesday afternoon at Town Hall. She showed a talent beyond the ordinary in musicianship, and proved an excellent technician, although she over-stressed emotional content at times. However, this is a fault which maturity will doubtless correct. Her program contained a Bach prelude and fugue and Chopin's fantasy, scherzo in B flat minor, three etudes and nocturne in C sharp minor (op. 27, No. 1), Schumann's Etudes Symphoniques, Liszt's Mephisto Waltz and her own composition Basque Festival. She was cordially applauded by an audience of fair size.

APRIL 1

Boston Symphony Orchestra Serge Koussevitzky conducted a well-arranged program at the Thursday evening concert of the Boston Symphony Orchestra at Carnegie Hall, with Bach's Brandenburg Concerto (No. 2) as the opening number, followed by Sibelius' seventh symphony and Brahms' first.

The Boston leader continues to be a keen and arresting interpreter, retaining the integral thought and style of the composers but nevertheless giving expression to his own warm and fruitful fancy. He outlined the Bach music with particular clarity and breadth and emphasized convincingly the dignity and lyricism of the symphonies. The orchestra plays with undiminished technical mastery and tonal finesse.

Sibelius enthusiasts found their usual pleasure in the seventh symphony—the least indeterminate work by that writer—and those who are not Sibelius enthusiasts kept their customary wondering coolness.

APRIL 2

Katharine Baxter The procession of pianists continued across the Town Hall platform on Friday night, when Katharine Baxter had her hour there. Miss Baxter, a skilful young player, was heard in Busoni's arrangement of the Bach chaconne; the Brahms sonata in F minor (op. 5); Chopin and Schumann pieces; and a final group of Leschetizky, Strauss-Hughes (Paraphrase on the Wiener Blüt Waltz) and Liszt. The trials of this list were passed with a good technical score by Miss Baxter. On the interpretation side, she was sometimes guilty of forcing effects. However, by and large, Miss Baxter showed herself a pianist who has matured since her debut here two seasons ago, when she made an excellent impression as an artist of considerable promise, and she has now progressed beyond this stage and is on the threshold of realizing her considerable talent. Her playing has the great virtue of vitality, and she held the close interest of her audience throughout. There was much applause from a numerous audience.

APRIL 3

Boston Symphony Orchestra Liszt's Faust Symphony formed the major part of the program given at the Saturday matinee in Carnegie Hall by the Boston Symphony Orchestra under Serge Koussevitzky. Preceding the mammoth Liszt score came the Surprise Symphony by Haydn.

The older work was a buoyant and delightful experience. Koussevitzky reads such music with unusual sympathy and understanding, and the orchestra gives playing both ingratiating and virtuosic.

These are days when younger musicians disparage the worth of Liszt, but they must find it difficult not to admire the tremendous achievement represented by the Faust Symphony. Genius in conception, material and facture mark every page of the lovely and irresistible music. Its effect is in proportion to the magnitude of the composer's design. No one has come closer to Goethe's own epical inspiration than Liszt with the three movements labelled Faust, Gretchen and Mephistopheles. Community of theme, variety of orchestration, and originality in melody and harmony, make the Faust Symphony an outstanding monument of its time—and even of our time.

Koussevitzky threw himself into the presentation with unflagging zeal and revelatory powers. The beauties of the composition as well as its dramatic high lights, were exhibited in their most commanding aspects. Immense enthusiasm rewarded the performance.

The Harvard Glee Club lent admirable support in resonant choralizing and musical solidity. Rulon Robison's tenor solos had agreeable quality, feeling, and admirable diction.

Arthur Loesser Another recital by Arthur Loesser, pianist, and faculty member of the Cleveland Institute of Music, drew a large audience of interested listeners to Town Hall on Saturday afternoon. With one exception, Mr. Loesser's list was under the Romantic domination. It included Mendelssohn's prelude and fugue in E minor; Mozart's sonata in A minor; Schumann's sonata (No. 3) in G minor; the same composer's Papillons; and Chopin's nocturne in B major, an impromptu, and the rarely heard variations on a theme by Halevy. A brilliant technical ability is only one facet of the pianist's remarkably integrated and scholarly background. His playing is highly individual in its combination of mechanical mastery and emotional force. On this occasion he gave particular sweep and power to the Schumann sonata, the rich and introspective pages being brought to life in a manner which seized on the listener's mind and heart. The Mozart was a beautifully stylized and fastidious reading, while the Mendelssohn score was given a virtuosic interpretation, though one somewhat erratic in pace. The final Chopin bracket had a glamor and polish of unusual sort despite the fervently romantic reading accorded it. Mr. Loesser was frequently recalled and obliged to add a number of encores.

Harvard Glee Club and Radcliffe Choral Society Under the expert and sensitive guidance of G. Wallace Woodworth, the Harvard Glee Club and the Radcliffe Choral Society presented a program of choral music at Town Hall. The group does not take as its field any particular period, but devotes itself to brilliant, but neglected works, both old and new, and accordingly, presented motets and psalms of Sweelinck, a motet by des Pres and religious songs of de Cabezon as their early representations, and works by Holst, Elliott Carter, Schubert and Offenbach as their later choices.

The most interesting selection, perhaps, was a section of the Trojan Women of the Greek playwright, Euripides, set to music by Holst, with Hecuba singing the solo lament in the clear soprano of Amy Browne Townsend, and the Radcliffe girls chanting the prophetic wails of sorrow in answer. Also of interest was the lively Tarantella of Elliott Carter set to the Latin words of Ovid, sung and received with gusto. Although the languages used were of wide variety, including Spanish, French, German, Latin and English, the words were always clear and understandable to a rare degree. The unusual quality of the program drew a large audience and earned for its participants a gratifying amount of applause.

APRIL 4

Philharmonic Orchestra The Sunday afternoon Philharmonic concert, under Artur Rodzinski, included the first New York hearing of Ernest Bloch's symphonic poem with cello obbligato, Voice in the Wilderness; the Saint-Saëns cello concerto in A minor (in both of which the orchestra's first cellist, Joseph Schuster, was the soloist); and repetitions of Samuel Barber's symphony; Respighi's suite, The Birds; Ravel's Alborada del Graciosa, and Albeniz's Triana, orchestrated by Arbos. The Bloch score, planned originally as a suite, was later modified as a work for cello and orchestra consisting of a half dozen movements, sometimes bound together with similar thematic material. It is necessarily somewhat episodic and not always gratefully written for the solo instrument, but includes passages of genuine eloquence and fire. The reception was cordial. Mr. Schuster's performances of both this and the saccharine Saint-Saëns work were marked by excellent musicianship, beguiling tone and technical dexterity. The other readings included an effective one of the Barber symphony, the composer being present to bow acknowledgments from a box. The trio of

(*Continued on page* 23)

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—Samuel Chotzinoff, NEW YORK POST

"Mr. Webster gave the concerto a highly skillful performance, clear in detail and subtle in its shading." —Francis Perkins, NEW YORK HERALD TRIBUNE

"His contribution was quite masterly."
—Pitts Sanborn, NEW YORK WORLD-TELEGRAM

with the

CLEVELAND ORCHESTRA, March 12, 1937

"ENTHUSIASTIC RECEPTION GIVEN YOUNG PIANIST (Headline)—Webster brought to the Tschaikowsky Concerto a freshness, a virility and a brilliance that was thrilling. It fairly sparkled under his facile fingers."—CLEVELAND NEWS

"One of the finest pianists before the public. From the start he captured his listeners and was accorded an ovation. He made the Tschaikowsky glisten with a brilliance and vitality one is seldom aware of. He has a most unusual gift for coloring and transmitting the full significance of rhythmic design."
—CLEVELAND PLAIN DEALER

Lisbon Music Shows Eclecticism

Orchestra Active—Gershwin's Rhapsody in Blue Brilliantly Played —Da Motta Reappears—Italian Opera Delights

LISBON.—Freitas Branco recently conducted the Emissora in an eclectic program of Tableaux de Noël (Kanokow), Feux d'artifice (Stravinsky), Till Eulenspiegel (Strauss), and Marche Hongroise (Berlioz). Mme. Freitas Branco had ovations for her brilliant playing of Gershwin's Rhapsody in Blue.

The Emissora also had the services of Ernesto Halffter who programmed a seance of Spanish music. The list comprised Sinfonietta, the Retablo, and El Sombrero de Tres Picos by de Falla, and several songs by Halffter admirably sung by baritone Sarobe. Elsa Levy and Villava were the other vocal soloists of the concert.

SOLOISTS FEATURED

At the head of this numerous list was Vianna da Motta in recital. He played remarkably and the audience recalled the Portuguese master innumerable times and obliged him to add a long list of encores.

Other keyboard artists winning response were Carlos Gesãro Ventura, Helena Coehlo, and Alexandre Uninsky. All the appearances were well attended. José Rosenstock, assisted by the Emissora Orchestra (under Frietas Branco) also registered well.

Two young cellists (assisted by the Emissora and Branco) made a splendid impression. They were Pavia de Magachães and Aubrey Reinier.

Well attended vocal recitals were those of Macieria, gifted baritone, Dewander Gabriel, soprano, and several Troubadour singers (Williaume Li Viniers, Raul Santos, Antonio Pacheco, Else Penchi Levy) in a list of charming chansons of the epoch.

CHAMBER MUSIC AND LECTURE

The National Chamber Music Society presented an interesting and varied program at the Conservatory. Several Portuguese songs were performed by Maria Roberts (vocalist) and Luis Barbasa, J. Carvalho, Fausto Caldeira, Loriento, and Beatriz Soares, instrumentalists.

Under the auspices of the Music Lover's Academy, Dr. Carter Pinto gave a lecture-recital on music by Miloievitch and Konyovitch. The protagonists of this interesting concert were Vitoria Lopes da Silva (vocalist), Julio Almada (cello), Achertina Friere (piano), and Flaviano Rodrigues (violin). The orchestra was under the direction of Pedro Blanch.

STRINGS AND OPERA

André de Ribaupierre, Swiss violinist, helped by the Emissora and Frietas Branco, gave a fine program for a numerous audience. Ribaupierre was admired for his technic and musical address.

Francisco Idoyaga, a native artist, had acclaim at his violin recital, expertly seconded at the piano by Jaime Silva.

An Italian opera troupe, holding forth at the Coliseu, has been producing a wide variety of opera and operetta to the delight of the town. The chief artists were Maria Prato, Nietta Desy and V. Assandris, and the conductor Maestro Calderoni.

CARLOS DE VAR.

Richard McClanahan at Oklahoma College for Women

The piano department of the Oklahoma College for Women presented Richard McClanahan in a series of lectures, classes and private lessons from March 31 to April 2. Group work was given in the mornings, Mr. McClanahan being heard in short illustrated talks, after which students played for his advice and criticism. Three such sessions were held, attended by students of the college. Afternoons were devoted to private lessons. While in Oklahoma Mr. McClanahan spent a day in Oklahoma City, where he taught at the studio of Helen Lord.

Engagements of Hazel Heffner

Hazel Heffner, contralto, will be presented in recital on April 13 in Allentown, Pa., sponsored by the New Tripoli Male Chorus. Her accompanist is Agnes Reabold, pianist. The concert is a benefit for the music fund of the chorus. Miss Heffner plans to go to Italy in June with a small group of artist-pupils who are accompanying Enzo dell'Orefice there for the summer.

Elisabeth Schumann

Soprano, Vienna State Opera

WINS ACCLAIM OF AMERICAN AUDIENCES

IN NEW YORK

Times, Jan. 18, 1937, *By H. T.*

Miss Schumann's art is familiar to New York audiences. In this, her only local appearance of the season, **she showed what the intelligent singer can do to make a song profoundly expressive.** She sings with smoothness, sensitivity and delicacy. She sang four Scotch songs with violin, 'cello and piano, from Op. 108, sang them with an adroit realization of their humor and sentiment.

The audience, which had braved the rain, responded warmly to Miss Schumann's singing.

American, Jan. 18, 1937,
By Winthrop Sargent

An appearance by Mme. Schumann, as all who love the art of the Lied will tell you, is an event in itself.

The singer, whose charm of manner and magnificently schooled artistry are unfailing in their appeal, sang four of the seldom-heard Scotch Songs with violin, 'cello and piano, Op. 108. A second group included the songs, "Andenken," "Wonne der Wehmut" and "Der Wachtelschlag." Mme. Schumann sang the Scotch Songs with exquisite style. And the more ponderable items that followed had treatment that was **as rare as it was beautiful.**

G. Maillard Kesslere photo

IN NEW YORK

Herald Tribune, Jan. 18, 1937,
By J. D. B.

Mme. Schumann sang "The Sweetest Lad Was Jamie," "Dim, Dim Is My Eye," "Oh, Thou Art the Lad of My Heart, Willy" and "Faithfu' Johnie," with an unaffected simplicity of manner in keeping with their folk quality. She was especially happy with the last of these, her voice having warmed in the process of singing and her enunciation having gained in clarity.

Sun, Jan. 18, 1937

The return of Elisabeth Schumann, soprano, gave a special character to yesterday afternoon's concert of the New Friends of Music in Town Hall. Miss Schumann sang four of the Scotch songs of Beethoven's Opus 108. Included in a second group were "Andenken," "Wonne der Wehmut" and "Der Wachtelschlag."

Brooklyn Daily Eagle, Jan. 18, 1937,
By B. H. Haggin

And for the songs **there was the exquisite art** of Elisabeth Schumann. This art was most enchantingly manifested in the songs with piano accompaniment.

IN DENVER

Denver News, Feb. 13, 1937, *By Anne Stein Roth*

GERMAN LIEDER IDEAL FOR VOICE OF ELISABETH SCHUMANN

Elisabeth Schumann, Viennese soprano, making her first appearance in Denver, **charmed a large audience** with her exquisite singing of German lieder. These lieder seem very close to her heart—she treats them so lovingly, so tenderly, endowing each with a special character. **Warm, rich low tones, carefully controlled, give her interpretations a glowing vibrancy.**

Scottish melodies arranged by Beethoven for voice and string trio were performed for the first time in Denver, displayed more fully the singular beauty of Elisabeth Schumann's lyric voice.

In the Schubert group, Mme. Schumann evidenced her **impeccable interpretive taste** in phrasing and contrasted shadings. "Die Vögel," full of an amazing variety of colors, was so enthusiastically applauded that she sang it again. In fact, several numbers were recalled for a second hearing, in this and following groups.

"Feldeinsamkeit," the third of the Brahms lieder, gave Mme. Schumann's beautifully controlled pianissimo full play. Such silvery high tones, spun out as one thread, have not been heard here in many a day. The familiar "Wiegenlied" of Brahms was sung with a simplicity and tenderness which would in itself place Mme. **Schumann in the front rank among lieder singers.**

We have had all too few concerts of this kind in Denver. This artist's program, which was free from the usual operatic aria and concert pieces, was a welcome change from the type of recital customarily heard.

IN WINTER PARK (FLA.)

Eve. Reporter-Star, Jan. 23, 1937, *By Edwin Granberry*

MADAME ELISABETH SCHUMANN DELIGHTS AUDIENCE AT ANNIE RUSSELL THEATER

It is doubtful if the stage of the Annie Russell theater, or any other stage for that matter, ever opened its curtains on a finer artist than it did last evening in the person of Madame Elisabeth Schumann. Dispensing with the usual operatic fare and the spectacular display so many concert singers fall back upon in concealing a lack of musicianship, Madame Schumann last night confined herself to the pure beauty of the German lieder, ranging from Mozart to Richard Strauss. These songs are so unpretentious, so devoid of everything but the purest musical expression that few singers would have the hardihood to make an entire program of them. Their subtleties and their exquisite detail search the utter limits of an artist's equipment. There can be no hurrying over the infinite little turns and phrases, no slighting of the lights and shades of the tonal coloration. The singer is thrown back upon the stark simplicities which **only the very great artist may cope with.**

And it was a great artist indeed Madame Schumann proved herself to be last evening, **warming the audience to a pitch of enthusiasm** not always met with in the Annie Russell theater.

Her noblest singing was in the Schubert and Schumann groups. Not again, until Madame Schumann sings it, may we hope to hear such majesty imparted to the "Du bist die Ruh." Notable also was Schumann's "Jüngling an der Quelle," and the "Morgen" of Richard Strauss.

Aside from her innate musicianship, Madame **Schumann's outstanding qualities are her beautiful diction,** her **effortless legato** and **the bell-like clarity of tone.**

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Ballet Russe Offerings Applauded by Chicagoans

Other Terpsichorean Events Enlist Carola Goya and Miriam Winslow Dancers—Lange Leads Final Civic Orchestra Program—Haydn Mass Sung by Swedish Choral Club

CHICAGO.—The return of Col. W. DeBasil's Ballet Russe for a five-day stay at the Auditorium Theatre disclosed anew the manifold virtues of this unique organization and again its lasting popularity brought vast audiences for each of the six performances. The company could have remained longer, but previously booked engagements in the East before embarking for London, made it impossible to lengthen their visit. They will return to us before snow falls again and as ever can be assured of a royal welcome, for they always give us of their best even when many of the eminent dancers are indisposed and have to be replaced by luminaries less known but proficient in their art. Old favorites and some less known ballets were performed in a manner entirely to the credit of the principals and *coryphees*, all directed with mastery by Efrem Kurtz and Antal Dorati, the efficient conductors who have added by their presence at the podium to the reputation of the organization.

GOYA WITH WOMAN'S ORCHESTRA

Carola Goya, the American dancer who specializes in Spanish dances, was chosen by the Woman's Symphony Orchestra as soloist at its last program of the season at the Auditorium Theatre on March 27. An orchestra of some eighty odd feminine musicians in the pit, playing with zest and vigor under the direction of Ebba Sundstrom, their capable conductor, gave Goya a musical background such as few solo dancers are afforded these days when traveling orchestras are few and far between and solo pianists furnish the accompaniments even for large dance troupes. Beautifully costumed, the lithe, graceful and supple ballerina captivated the spectators in dances she created several years ago and which she performed in authentic Iberian fashion.

Preceding the dance recital, the Woman's Symphony Orchestra gave its many supporters reason to rejoice by really fine performances of Reznicek's Donna Diana Overture, the Handel-Mottl C major concerto grosso and Dohnanyi's suite (opus 19). The orchestra has a *raison d'etre* here when it remains within its own scope and does not invade territory reserved solely for our premiere orchestra. Programs hereafter should be built accordingly and this one was ideal for revealing this body of women players in its best estate.

CIVIC ORCHESTRA CONCLUDES SEASON

The Civic Orchestra closed its first season under the direction of Hans Lange in a blaze of glory and efficiency. In the third concert of its eighteenth season the Civic Orchestra had the temerity to program Beethoven's Die Geschopfe des Prometheus Overture, Brahms F major symphony, Siegfried's Death Music and finale from Götterdämmerung and Tschaikowsky's Romeo and Juliet Overture-Fantasia and came out of the ordeal with flying colors. A feat that reflected credit upon the lads and lassies and especially upon their conductor and drillmaster, Hans Lange.

MIRIAM WINSLOW AND HER DANCERS

It is pleasurable to report that Miriam Winslow and her dance group, who invaded the Studebaker Theatre on March 28, were greeted by an enormous audience notwithstanding the tremendous competition of the Ballet Russe next door. This speaks volumes for the popularity of the graceful and original Miss Winslow as well as for Impresaria Bertha Ott whose indefatigable efforts were again rewarded at the box office. Miss Winslow is a *ballerina* who does not copy any one, but is an originator whose choreography is interesting, plausible and though modern, comprehensible. She does not believe that the dance has reverted to gymnastics or acrobatics; nor are footnotes necessary to explain the meaning of her dances. She is past mistress in her art both as to technic and interpretation. Her eight disciples helped materially in making the program both diversified and enjoyable. These nymphs had the audience excited throughout two hours of enchanting delight.

HANNA BUTLER PUPIL SINGS AT BEAUX ARTS SALON

Another pupil from the studio of Hanna Butler, Ruth Braun, soprano, was heard in the New Star Series of the Beaux Arts Salon on March 28 in the formal lounge of Medinah Club. Heard in her first group—Hummel's Hallelujah, two old French, Marx and Turina numbers—Miss Braun disclosed a voice of lovely quality, used with understanding and interpretative gifts. She phrases with intelligence and with further study should make a place for herself in the concert and oratorio field.

SWEDISH CHORAL CLUB'S SPRING CONCERT

In its many years of existence the Swedish Choral Club has given proof of its drawing power, for Orchestra Hall is filled whenever a concert is given. On March 31 they presented under the able leadership of Harry T. Carlson Haydn's Coronation Mass and Max Bruch's Cross of Fire. The Swedish Choral Club has many semi-professional young musicians who not only possess fine voices, but whose love for singing is manifested by their enthusiasm at the performance and their assiduity to rehearse. This combination makes for the best choral singing when a chorus is directed and trained by such a learned man as Harry T. Carlson, who must be congratulated for having instilled in his forces the precepts so distinguishable at the concert. Beautiful singing even in dynamic passages is rare among large choral bodies, but Conductor Carlson makes it a point to modulate his chorus' tones at all times, yet builds up climaxes of magnitude contrasted with pianissimos which brought them the full approval of the listeners. The Haydn Mass may or may not be a novelty here, yet its music is still fresh.

In The Cross of Fire, two of the soloists who had distinguished themselves in the Haydn work, Hilda Ohlin, soprano, and Mark Love, bass, rose to even greater heights. A singer who can utter the Ave Maria as tellingly as did Miss Ohlin must be reckoned as a premiere artist. Endowed with a rich soprano, unusually brilliant in the upper range, she found in both the Haydn Mass and the Cross of Fire vehicles in which to create an indelible impression. To the purity and loveliness of her tone must be added perfect intonation, exquisite phrasing and a clarity of enunciation that dechained tempests of applause. She had in Mark Love the right sort of foil. A basso who can encompass the domains of a high baritone is a *rara avis*, but

MARION SCHRODER BOORAS, soprano is to be presented in concert by Willard M. Rutzen on May 4, at Kimball Hall, Chicago. Mrs. Booras is often heard over the air, since she is a staff member of Station WGN. She has been the soloist at St. James' Episcopal Church for the past nine years. (Photo by Maurice.)

Love is as much at ease when soaring to high altitudes as when reaching cavernous depths. Here is a singer whose every tone is accurately focused. His Norman in The Cross will long be remembered as an admirable achievement of vocal prowess. Words of praise are also due Harriet Brewer, whose few utterances were very effective. Forty-five members of the Chicago Symphony Orchestra and Stanley Martin, organist, added to the galaxy of the evening, which was an artistic triumph for all concerned.

RUDOLPH GANZ SOLOIST WITH ORCHESTRA

It requires stoicism and courage to appear as soloist with the Chicago Symphony Orchestra in such a work as the Brahms D minor concerto when partially disabled by a lame right arm. This Rudolph Ganz accomplished at the April 1 concert but had to cancel his second appearance the following afternoon, for the strained ligaments had swelled from being overtaxed the previous evening. No one knew his suffering throughout his playing, which was refined but lacked the usual Ganz vitality. The mind was willing but the muscles refused to answer his demands and only a Spartan and a musician of his calibre could have mastered such a precarious situation. Ganz, who has made many successful appearances with orchestras and who is today at the zenith of his brilliant career, is a noted Brahms interpreter and his approach to the concerto was correct in every detail.

The program as a whole was uninspiring, Mendelssohn's rather damp Fingal's Cave overture and the muggy London Symphony of Williams tending to make the concert grey in color and somnolent in mood.

ANNA GROFF-BRYANT STUDENTS' ACTIVITIES

Glenn Bennett, tenor, from the studio of Anna Groff-Bryant, has made the following appearances recently: recital for the Glencoe Library Woman's Club, February 24; won Bertha Ott recital award in Society of American Musicians contest, March 5; recital before the Lake County Teacher's Institute, Waukegan, Ill., March 20; soloist in Dubois' Seven Last Words at the Swedish Alliance Church, March 21, at the Swedish Missions Tabernacle, March 24, and at the Union Church in Hinsdale, Ill., on March 26; soloist in Rossini's Stabat Mater at Union Church, Hinsdale, March 28, and soloist with the Lindblom A Capella Choir in concert, April 9. On April 13 Mr. Bennett gives a recital for the Windsor Park Woman's Club; on May 10, in Charleston, Ill., and on May 24, at Kimball Hall under the direction of Bertha Ott. Mr. Bennett is regular soloist at the Union Church of Hinsdale.

LEVY-BUTLER PUPILS IN JOINT PROGRAM

On every Saturday afternoon throughout the year the American Conservatory presents in Kimball Hall its students in recital or concert. Those chosen for the March 27 program came from the classes of Heniot Levy and Herbert Butler. Mr. Levy, who has introduced several American pianists, has among his pupils this season several talented young artists. One of these is Beatrice Eppstein, who has appeared publicly several times since her graduation and who revealed herself a mistress of the keyboard in the Bach-d'Albert D major prelude and fugue, Rachmaninoff's E flat prelude and Ravel's toccata. Words of praise are also due Dorothy Buckston. Hilda Cohn, Katherine Copoulos, Adrienne Moran, LaVonne Nussbaum, Jeanette Klemptner, Alfred Aulwurm, Jeanette Krokowsky, Helen Hall Krumm, Marion Skebelsky, Blenda Sterner and Marguerite Ullman, students of both Mr. Levy and Mr. Butler, to whom the success of the affair was in a large measure due.

RENÉ DEVRIES.

Toscha Seidel with Liederkranz Group

The sixty men singers of the New York Liederkranz Society conducted by Peter Boergermann, and the eighty members of the orchestra, conducted by Francis Buebendorf, collaborated in a concert at headquarters on April 3, with Toscha Seidel as soloist. Orchestral items consisted of works by Weber, Grainger and Skilton, affording opportunity for some excellent playing. The chorus sang music by Wohlgemuth, Neumann, and Weinzierl, the last-named contributing Maienwonne, encompassing a series of six Spring Songs. Mr. Seidel played Bach, Fiocco, Brahms, Achron, Schubert and Novacek, and with Herbert Jaffe at the piano enlisted general interest. A large audience attended the concert.

F. W. R.

Brodsky and Triggs for Elizabeth Orchestra

Vera Brodsky and Harold Triggs, duo pianists, will appear early in their 1937-38 season with the Elizabeth (N. J.) Orchestra, (August May, conductor) playing an arrangement of their own for piano and orchestra, and premiering a new work in the same form by an American composer.

Leo Litwin's Engagements

Leo Litwin, pianist, includes among his recent appearances: March 6, before the Junior Hadassah, Parker House, Boston, Mass.; 16, at the Gardner Museum, Boston; 22, MacDowell Club, New York; 17, Boston Sinfonietta, Medford, Mass.; April 4, Gardner Museum; 10, he plays at Medford, Mass., for the Women's Division, Veterans of Foreign Wars.

Reading, Pa., Choral Society to Sing B Minor Mass

PHILADELPHIA. — The Reading (Pa.) Choral Society will give its fifth performance of the B Minor Mass of Bach in the Irvine Auditorium, University of Pennsylvania, May 9. The chorus of 200 voices and the Civic Symphony Orchestra are under the direction of N. Lindsay Norden, conductor of the society.

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Results: Engaged for two major roles in the Cincinnati May Festival

Frankfort Hears Masked Ball By Verdi in Its Original Form

Listeners Encore Restoral—Beecham Leads London Players—Guila Bustabo Plays—Festival of Modern Music

FRANKFORT.—Our Opera reverently gave Verdi's Masked Ball with the original libretto and several of the usually unperformed pages of the score. The event was heartily liked by the public, and under Conductor Wezelsberger's skillful guidance, the work won a distinct success. The chief protagonists of the effort were Irene Tiejler (Ulrica), Henny Freund (Amelia), and Paul Rotter (Gustav).

Ronwitschvy, general music director at Freiburg, took over the opera baton for a few weeks, and did impressive readings of Carmen, Die Meistersinger, Der Rosenkavalier and The Magic Flute. At the same time Franz Volker, tenor, a favorite here and one of the products of our Opera, came back and delighted his admirers with his voice and art in Cavalleria Rusticana, Aida, and Pagliacci.

In the domain of operetta, a favorite *genre* with local audiences, a cleverly constructed piece set to Johann Strauss' waltz tunes was produced. Entitled Wiener Blut, the work was arranged by Adolf Müller, staged and directed by Oskar Wälterlin, and conducted by Wezelsberger.

SIR THOMAS

The orchestral event of recent weeks was the concert given by Sir Thomas Beecham and the London Philharmonic Orchestra. The finesse and precision of Sir Thomas' conducting, the fine tone quality and virtuosity of the orchestra, were generally remarked.

Victor de Sabata, guest conductor from Italy, led the local orchestra, and revealed a fine hand at lyrical passages and precise control in rhythmic dealings. He was recalled many times.

NEW MUSIC

We made acquaintance with several compositions new to Frankfort. For orchestra we heard L'Enchantment d'Amour, and music for orchestra by Rudi Stephen; passacaglia and fugue by Hans Bullerian (read by Rosbaud), and passacaglia by Schaub. Jean Francaix, young French composer, gave the first local hearing of his piano concerto, replete with Gallic *esprit* and brilliance. Soloists at the various seances were Margarethe Klose (songs by Gluck and Wolf), Alfred Cortot, Juan Manen, and Elly Ney Trio.

CHAMBER MUSIC

In this domain we were well supplied, the Rome, Frankfort, Lenzewski, Schuamacher and Strub Quartets reaping much favor.

ALONG THE MUSICAL ROAD

At a concert of modern music for piano Georg Kuhlmann and Gerhard Frommel played Stravinsky's concerto for two pianos in admirable style. M. Frommel gave a short talk before this number, explaining Stravinsky's method and the various peculiarities of the music in question. Local pianists who scored in recitals were Richard Langs, Karl Freitaj, Neinz Stroser, and Fritz Kallmann.

The Don Cossack Chorus delighted with their virtuosity and charm in a long and varied program. Guila Bustabo, American violinist, won success in her recital, as did Gunther Ramin, organist. Wolfgang Fortner and his chamber orchestra gave a list of modern French and German compositions.

EVENTS IN SURROUNDING TOWNS

At Darmstadt, a festival of modern music was organized and directed by Kapellmeister Friederich who disclosed rare insight and musicianship in his work.

Wiesbaden heard the first performance of Taras Bulba, opera by Ernst Richter, Dresden composer. Friderici conducted. Numerous recitals were also given: Walter Gieseking (pianist), Vitoria Ursuleac (soprano), Erdman Trio, and orchestral seances under guest conductors Josef Marx and Carl Schuricht.

HERMANN LISMANN.

Fowler and Tamara Appear in Bay City

BAY CITY, MICH.—At the Bay City Consistory Series event for March 17, Fowler and Tamara were presented in a program of ultra-modern dance interpretations before a capacity house. This unusual pair of dance artists held their audience spellbound through a completely satisfying panorama of the dance and its allied art, acting. A good deal of pantomime is shown in the programs of Fowler and Tamara. They are exceptionally sympathetic to one another, and yet provide considerable contrast in their personalities. The costuming was gorgeous, and the settings at all times adequate. Charles Reutsch at the piano proved competent and not only did service in his accompaniments for the dancing, but played many selections during the intervals.

To mention just a few of the dance numbers, there was the charming Gavotte, Springtime in Versailles in the year 1830. Fowler and Tamara made it really spring and completely of the period. Even the Beautiful Blue Danube lost its sometimes jaded air with the fresh interpretation these two artists gave. In the modern Spanish dance all the gifts of imagination were brought into play. Unfortunately Fowler and Tamara were unable through lack of time to respond with encores.

M. M.

Robert Irwin, Baritone, Protégé of McCormack, in America

Robert Irwin, the young Irish baritone recently introduced by John McCormack, on the Magic Key Hour over the NBC network, was born in Dublin and began his singing career as a boy soloist in St. Patrick's Cathedral in that city. He studied singing with Professor Whitehead and later with Lady Harty (Agnes Nicholls, artist of the Covent Garden Opera Company and wife of Sir Hamilton Harty, the conductor). He is a licentiate of the Royal Academy of Music in London, having graduated in voice, theory, harmony and counterpoint.

(Photo by Ray Lee Jackson.)
ROBERT IRWIN

Mr. Irwin was twice winner of the Plunkett Green Cup, the principal award of the National Music Festival, Dublin, for baritone singing. He also won the Gervase Elwes Cup and was winner of the baritone gold medal. Incidentally, John McCormack's career began with the winning of the tenor gold medal at the National Music Festival.

Mr. Irwin has appeared in concerts in Great Britain and Ireland. He has sung baritone parts in such oratorios as the Messiah, Elijah, St. Paul, Creation, Dream of Gerontius, The Kingdom, the Bach Christmas Oratorio and the Beethoven ninth symphony. Stage appearances have included rôles in Madam Butterfly, Iolanthe, The Desert Song, Florodora and Monsieur Beaucaire. His song repertoire covers a wide range from the classics to the ballads and he makes a specialty of Irish folk and country songs. He has sung in productions with the Abbey Theater Company in Dublin and made records.

Mr. Irwin is being managed in America by his countryman, James McCormack, brother of the eminent tenor.

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NEW YORK APRIL 10, 1937 No. 2933

NEW ADDRESS

The Offices of the Musical Courier Are Now Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Former Location.

In England, Australia, and South Africa, newspapers invariably use the term "conservatorium of music" in preference to the American word "conservatory"; and they also speak of a flutist as a "flautist", a trill as a "shake"; and insist that the time values of notes be called "quavers", "semiquavers", etc. Our Anglican cousins will fall into modern line with their musical nomenclature at about the same moment when they make decimal currency of their pounds, shillings and pence.

Hommage à Lully

Commemorating the two hundred and fiftieth anniversary of Lully's death (March 22, 1687), J.-G. Prod'homme in Le Menestrel (Paris) recalls some of the picturesque events in the life of the kitchen boy who became director of music to Louis XIV. The brilliant era of Le Roi Soleil, and the glittering sway of the court ballets are recreated for us in these paragraphs.

The appearance of the composer is vividly limned in a description by de Sénecé in his satiric Lettre de Clément Marot, telling of Lully's reception at the Champs-Elysées: "a little man of a quite villainous expression and with an exterior much neglected. His little eyes bordered with red . . . burn with a sober fire which denotes altogether much spirit and much malice; in sum, his entire figure breathes the bizarre." A not wholly savory figure, a tyrant and libertine, but also an artist. . . .

His tireless energy and prolific output, spurred by a desire for wealth of which he had a great deal for a musician of those days, was not a little aided by his reliance on so-called "secretaries," really assistant composers, among whom were Lalouette and Colasse. He produced an opera a year regularly, working with much concentration for about three months on each, and the rest of the time did little composing. These were regularly given at Versailles and later publicly in Paris. From 1672 to 1685, Quinault was his librettist. His duties as superintendent of the King's music made great demands on his time.

Concerning the final years of Lully's life, given over as it was to prodigious ambition (he was long the actual dictator of all departments of opera under Louis), M. Prod'homme relates a number of piquant details. The Florentine musician fell under the displeasure of the King for several reasons. Always avaricious, Lully in 1685 had reduced the pay of the singers at the Opéra which caused several of them to quit. These were replaced by others who proved so inferior that the audience on one lamentable occasion hurled oranges at them and chased them out of the theatre. Complaint was made to the King, who ordered those who had retired to return, promising them that he would make satisfaction.

The history of French music in this epoch was almost amusingly regulated by the goings and comings of the monarch, his preferences, and his state of health. Thus, when in 1685 His Majesty had the gout and other ills, the activities of the Court languished. Without ballets, masquerades and other entertainments, there was no need of new musical creation and works already composed had to wait for a hearing. During this period, Lully's opera Armide was performed at Versailles only in concert form, a private hearing in the apartments of the Dauphine. The sole sortie of the Court in September, 1686, was to a grand fete at the Chateau of Anet, where Lully's pastorale, Acis et Galatée, was done. The entertainment cost the host, M. de Vendôme, more than 100,000 livres.

Soon the King, who had married Mme. de Maintenon, was led by that imperious and slightly solemn lady to neglect the theatre more and more. The last important work of the Italian composer had an ironic connection with the famous operation which Louis underwent for a tumor, secretly performed, and on his convalescence from which the whole kingdom rejoiced. Masses and Te Deums were performed without number, and Lully composed one of the latter. It was while conducting it, on January 8, 1687, that he inadvertently struck his foot with the large cane he was using in lieu of a baton. An amputation was advised when matters took a turn for the worse, but rather than submit to it, the musician yielded to the promises of cure by a charlatan. But these proved of no avail and he died six weeks later.

Although the place in French music held by this pioneer of opera is an important one, as is also his contribution to the development of keyboard music, it is mostly through his influence on composers such as Rameau that his unmistakable individuality has left important traces in tonal history. Even Richard Strauss in his suite Der Bürger als Edelmann has imitated Lully's style in some of his pages.

The Lullian muse was a perfect counterpart of the era in France, with its grace, finesse, delicate cynicism and artificiality. The grave melody of his Bois Epais, surviving on song programs, the delightful, if mannered, dances of his ballet suites as rescored by Mottl, and tinkling airs for harpsichord with picturesque titles, are fragrant relics of an age when the arts produced delicate blossoms from a rank soil. And near to the stiff but luxurious formality of a powdered and brocaded court, a simpler but more universal genius, Molière (who wrote a libretto or two for Lully) was even then showing in his comedies the deeper traits of the human heart common to the *noblesse* and the *bourgeoisie*.

Radio and Its Possibilities

The annual presentations of awards for the best broadcast features voted by the membership of the Women's National Radio Committee has again called attention to the musical service rendered by various groups. The annual luncheon of the organization held at the St. Regis Hotel, saw the first musical award presented to the Ford Sunday Evening Hour of symphonic broadcasts. Special awards were also made to Station WOR and the Mutual Broadcasting Company "for its contributions to serious music through its consistent presentation of stadium concerts and operas in New York City through the summer season"; and to Dr. Walter Damrosch, as "the man who ten years ago saw the possibilities in radio dissemination of musical character and who has done more for good music over the air than any one man in this country."

Honorable mention was given to the General Motors Symphony Concerts, Wallenstein's Sinfonietta, the Metropolitan Opera broadcasts and a number of other features of varied interest.

One of the addresses made at the luncheon was that by William S. Paley, president of the Columbia Broadcasting System, who said in part:

"I have been asked to talk to you about the future of music in radio. As you know, music is still the main element in radio programs, and I think it will continue to be. The radio audience of today is receptive to more of the finer and serious music than ever before. The standard of musical appreciation found throughout the country today is surprisingly high. People are more and more listening to music because they like it, rather than because they think it is good for them. This status has been the result of a gradual development, and radio broadcasting likes to think that it is largely responsible for this. Radio has played a most important rôle in enlarging the nation's musical circle. The broadcasters and advertisers of the country are sensitive to this ever-enlarging interest, and I think it is safe to say will respond by giving an increasing amount of thought and time to this category of entertainment.

"One of the greatest merits of our competitive system is that the real and sincere desires of the audience are recognized and fulfilled. A recent example of this was the announcement made by the National Broadcasting Company concerning a series of concerts to be given under the direction of Arturo Toscanini, an announcement heralded by music critics and the American public alike.

"The American listener expects to hear the best artists. Today there are very few great artists who are not also great names in radio. In the coming generation there will very likely be none. Hearing great music regularly fosters musical curiosity. In a place where there are only a few concerts a year, one must be content with familiar things. As music is heard more regularly, a greater variety is demanded. This means that more neglected music will get on the air. It also means that new music will have a better chance. It is surprising how many first performances today are also radio performances. The listeners are not asking themselves, 'Is this a modern piece?'—but 'Is this a good piece?'

"The Columbia Broadcasting System has commissioned six American composers to write music especially for radio. These compositions will be presented to the radio audience within a few months. At the present time, this is an experiment. But writing serious music for radio won't remain an experiment long. Our review of those compositions already submitted convinces us of this. Radio will not only supply the demand which it has created for better music, but will as in the past keep ahead of this new public appreciation, for the educational period is not wholly completed. Consistent with this, I believe you can expect from radio in the future more good music, more great music, more neglected music and more new music, interpreted and presented by the greatest artists."

This is a laudable ideal for the radio heads to hold before them in the next few years, which promise to see a great extension in the scope and possibilities of broadcast music. The commissioning of American composers, a form of activity in which both NBC and CBS have shared, is a historically important new step in musical sponsorship. And the founding of such series as those to enlist Toscanini and Rodzinski next year definitely puts radio in the forefront of music-giving enterprises.

General Motors' Service to Music

The close of the season of General Motors broadcast symphony concerts on March 28 found a good record chalked up to the credit of this enterprising series. It was a gratifying service to music that led the sponsors to present so generally high a type of music, engage the services of leading conductors and eminent soloists. Particularly interesting were the so-called "Good Neighbor Concerts", which offered programs by the Philadelphia Orchestra under Stokowski, the Minneapolis Symphony Orchestra under Jerzy Bojanowski, the Cleveland Orchestra under Artur Rodzinski, the Rochester Philharmonic Orchestra under Iturbi, and members of the Chicago and Detroit Orchestras under Erno Rapee, the general director of the series, who appeared often at the head of the General Motors Orchestra. Other guest conductors were Georges Enesco, Igor Stravinsky, Percy Grainger and Paul Whiteman, and choral lists were led by Serge Jaroff, Hugh Ross, Eduard Osko and Eugene Fuerst. The list of notable soloists is familiar to those who have listened to the Sunday evening broadcasts this winter.

By the promotion of such worthy schedules of symphonic music, the *niveau* of radio is definitely elevated. Long life to the enterprising plans of this forward-looking organization, whose influence on general musical appreciation is of the most wholesome.

VARIATIONS

By Leonard Liebling

This desk is in receipt of a special number of the Revista Brasiliera de Musica (Brazilian Review of Music.)

A 478-page, paper-bound volume, the Revista memorializes the hundredth anniversary of the birth of Antonio Carlos Gomes, famous Brazilian composer. (The Revista gives the year as 1836, which should be authoritative, although Baker's Biographical Dictionary of Musicians, and other American reference sources, say that Gomes was born in 1839).

Not knowing Portuguese (the language of Brazil) I cannot undertake to go into extensive discussion of the contents of the Revista. However, this special number is so full of musical excerpts, illustrations, and names, titles and dates, that I could get a fair idea of what the text sets forth. The pictures are of special interest, ranging from early photographs to Gomes' latest ones, and also showing him on his deathbed, surrounded by innumerable wreaths and other floral pieces. A number of the illustrations are those of statues and tablets erected to his memory in various Brazilian cities. Many pages offer his letters, written to friends and colleagues. Gomes traveled extensively. In 1893 he visited New York and Chicago, after having composed a cantata, Colombo, for the Columbus Festival in 1892. In 1876 he supplied the Centennial Festival (Philadelphia), with a hymn, Il Saluto del Bresile, to celebrate American independence. He died in Para, September 16, 1896.

Gomes wrote many operas, revues and ballets, but only one of them, Il Guarany, attained world-wide fame. It had its premiere at La Scala, Milan, in 1870. Several other operas from his pen saw their initial performances in Italy.

Gomes is deservedly the national musical hero of Brazil, even though his music has decidedly Italian atmosphere, melody, and style. (He was a pupil of the Milan Conservatory.) He used Brazilian folktunes here and there, but did not consistently make them into art examples and forms, in the manner of some other South American composers. Gomes' melodic and harmonic gifts were pronounced, and his fluent construction and colorful orchestration do not rank unworthily with the masters of the Italian operatic school, as is proved by his familiar overture to Il Guarany.

The Revista makes a fine gesture with its Gomes tribute, incidentally a handsome specimen of printing and binding, published by the National Institute of Music at the University of Rio de Janeiro.

* * *

Poe enthusiasts probably know about Les Amis d'Edgar Poe, and the International Poe Society, both dedicated to spreading the works and maintaining the fame of the American literary master. The two organizations were founded by Suzanne d'Olivera Jackowska, and an account of her devoted activities is contained in the letter received from her by this department, and herewith published:

"The Dauphin,
"Broadway at 67th St.,
New York City.

"Dear Variations:

"We were much pleased of your high appreciation on our answer to Iturbi, which was deeply considered by all your readers, we have real fine satisfaction. We are building a very important new methode to teach children since their tender infancy to hear tunes, perfect harmony and be able themselves to create them—we are realising this with one of the most eminent firm in the United States. You may have notice that nevertheless we have conquer the most title after thirty-five years of hard work as Prima Donna Opera Monte Carlo, composer, author, poet, conductor, pianiste, editor Member of the Press, Guest lecturer in the universities, we deed not mentioned any of our works, and our songs are sang at the Metropolitan Opera, Broadcasting, and concerts by Rosa Ponselle, Lily Pons. Our last important work—Les Cloches de Noël The Christmas Bells for Solo Duo, Also for Men's chorus, dedicated to the Glee Clubs of America, the Women's Chorus to the National Federation of Musical Clubs and received by them with high appreciation, also the Merry Bells dedicated to the Dionne Quintuplets with affection we will appreciate very much if you would review those works in the Musical Courier as those Artists and Organisations are important and friends of your grand Revue.

"You will be interested to know that when Galli-Curci left the Metropolitan and state Opera was dead. Also my answer to her was chosen among all in the New York Times and published, we feel it will be very interesting to publish it in the Musical Courier.

"I have a copy if you wish. Member of the Press since 1929 we have collaborate at New York Times, The Spur, Amerique, Le Courier des Etates Unis, Comoedia, La Revue International du Théatre et des Beaux Arts, Herald Tribune, we have unique important material for you. Every week we can give you 3 or 4 Anecdotes, spirituals stories of the very important Book of Mr. A. Dandelot, Petits Côtes amusants de la Vie Musicale des Mâitres we are the exclusive representative of M. Dandelot with a formal contract to publish those splendids anecdotes in English. We have hundreds of them from all Masters and Artists of all Countries—533.

"We have an eminent collaborator in English since 1929, Mr. Loring F. Bisford and all our works together have been published—this is an important point.

"When, at what time may we have a conference it will be of great value for both. Also I deed four songs of eighteen best American composers, including Mr. Horace Johnson and was the first artist to give in Paris Concerts of American Music at Salle Gaveau. Also conducting 200 in Chorus and 100 Orchestra.

"With deep appreciation,
"Sincerely,
"SUZANNE D'OLIVERA JACKOWSKA."

Two of Mme. Jackowska's compositions have immortal themes, the opening melodies in Chopin's E major etude (opus 10) and Beethoven's Moonlight Sonata.

* * *

"Woodmere, L. I., N. Y.,
March 27, 1937.

"Dear Variations:

"In today's issue of Variations you quote some amusing 'boners' originating in musical classes.

"Permit me to refer to your issue of March 13 where there is an editorial called When the Opera Was New. The first sentence says: '. . . of the august assemblage in the days of the Third Empire.'

"Whoever wrote that was not up in history. When was there a Third Empire in France? This is a 'boner' *en miniature*.

"Kindly enlighten a subscriber and oblige,
Yours very truly,
"NATHAN WOLFSKEHL."

* * *

Cesar Saerchinger once said of himself: "The first time I attended a piano recital by Moriz Rosenthal, I was the Cesar who came, heard, and was conquered."

* * *

Apropos of Rosenthal, in the New York Times of last Sunday, Herbert F. Peyser writes from Vienna about the diary of Heuberger (late critic in the Austrian capital) which is devoted largely to his acquaintance with Brahms. Peyser writes, among other comments: "Brahms had an immense number of antipathies. A glimpse through Heuberger's chronicle shows that he said unjust and outrageous things about Moriz Rosenthal."

Rosenthal told me on many occasions that he enjoyed intimate friendship with Brahms for a long period of years and until the composer's death, and quoted the dozens of complimentary remarks made by the latter to the pianist regarding his playing and interpretations—including the Paganini Variations and the B flat concerto by Brahms.

It would be interesting to hear what Rosenthal (he sailed for Europe yesterday) has to say about Heuberger's report. To judge from Moriz' former polemical promptness and ability, such a reply should not be long in making its appearance.

* * *

Heuberger recorded also that when Bruckner was given an honorary doctor degree by the University of Vienna, the former exclaimed: "It's one thing when an artist is overrated; but when a totally uneducated person, an old fool ("Trott'l") is made a doctor—why, that's too much!"

"Another time," quotes Peyser, "Heuberger showed Brahms the score of Bruckner's ninth symphony, whose first movement is marked *misterioso*. Brahms promptly covered up with his finger all but the first syllable of the word. 'Mist' happens to be the German word for trash!" . . . "When Bach's presumable skeleton was exhumed at Leipsic a cross-section photograph of the skull was found to bear a certain resemblance to the profile of Bruckner. Heuberger called his master's attention to the likeness and asked him if he, also, did not recognize it. 'Unfortunately,' answered Brahms with a sigh."

Looking over some Wolf songs, the charitable Brahms said: "Yes, the proper declamation of a poem is a very simple matter if you don't bother yourself about music."

Strauss' Macbeth and Death and Transfiguration were "dreadful" to Brahms. Some years later he was asked what he thought of the polytonal ending of Strauss' Thus Spake Zarathustra, and answered: "I would have no objection if within each of these two keys something only happened. As it is . . . !"

When Wilhelm Gericke, the conductor, was engaged to marry a Fräulein Flamin, Brahms blurted out: "Well, at last one musical person is coming into the family."

He hated Massenet and Jenny Lind, calling the latter a "first class goose," and saluting the former with, "Pfui, Deibel!"

Asked if he had attended the Viennese première of Pagliacci, Brahms answered: "No, I went to the Theater an der Wien (a house devoted chiefly to operetta). I have heard so many bad operas lately—do I really have to go to all of them? Mascagni's L'Amico Fritz was miserable enough."

Other Heuberger-Peyser stories are these:

"Brahms and Carl Goldmark dined one day with Johann Strauss. The first hearing of Goldmark's 'Sappho' overture being scheduled to take place on the following evening, Brahms kept continually referring to Goldmark as 'Sapphe-rich.' Goldmark, nettled, finally shouted: 'Tomorrow I'm having a failure, but today please let me eat my soup in peace. Anyhow, my overture cannot be bad if Brahms heaps so much abuse on it.'

"The famous 'one, two, three' joke about Teresa Carreño in a particularly elaborate version was retailed to Heuberger by Brahms. Whether it originated with him or, as has been claimed, in America our diarist does not say. What he heard from Brahms was that Carreño had 'played the first movement of the second concerto of her third husband on the fourth of April for the fifth time and was recalled to the platform six times!'"

The one-two-three, etc., *bon mot* did not originate with Brahms, or in America. Heinrich Ehrlich, then critic of the Berlin Tageblatt, was the author, and he penned the jest when Carreño played a D'Albert concerto with the Philharmonic Orchestra in that city.

"Brahms, according to Heuberger, conducted everything from memory, but used to place on the stand before him any score that happened to lie conveniently at hand 'so that it wouldn't look too coquettish.' He cherished none too exalted an opinion of Hans Richter's frequent habit of conducting from memory, because 'what he conducts by heart are always the same Beethoven and Wagner things. Now, Mendelssohn used really to achieve something in this respect. He taught Bach's St. Matthew Passion to his chorus without ever using a score. What's so wonderful about conducting the Beethoven symphonies from memory, since we all know them? But when it comes to Haydn, you'll notice that Richter never fails to open a score.'"

* * *

"Not without sobbing emotion," writes M. B. H., "did I read this in the New York Times of April 4:

"From time to time the Metropolitan is offered specific gifts by devoted friends. One person said to Edward Johnson that he was willing to pay for a new swan in Lohengrin. Mr. Johnson replied that a new swan had just been purchased, but suggested that the company could use a new cherry tree in Madame Butterfly. The offer of the swan was thereupon amended. The opera acquired the cherry tree.

"Mr. Johnson indicated the other day that this was one method of replenishing, bit by bit, outworn properties and *décors*. He hoped that the company would have the capital to make the outlay for all the needed replenishments on its own some day. In the meantime donations were always carefully considered."

"Still dripping with tears, I suggest that some one send the Metropolitan a few good new operas."

* * *

Paganini's violin was taken out of its glass case in Genoa last week, and a local violinist played on the instrument, the performance being broadcast by radio to the United States. The announcer said that "on this occasion the violin is being taken from its sanctuary for the first time in 100 years." He was mistaken, as the famous fiddle has had several outings, and even has been played on, in order to keep it in condition. Furthermore, the instrument, bequeathed by Paganini to Genoa (where he was born) did not come into possession of that city until after the artist died, late in 1840.

* * *

"Mendelssohn's music is out of fashion in Germany," says a contributor to the New York Times. Putting it mildly, isn't it?

* * *

Alberto Jonas' pupil, Lotte Kalinke, now living in Berlin, writes to him that private concerts given there in the homes far outnumber those held publicly. Perhaps that is how the Berliners hear their Mendelssohn, Meyerbeer etc.

* * *

The annual honor awards made by the Women's National Radio Committee have aroused a flood of adverse criticism, particularly their designation of the Ford Sunday evening hour as "the best musical program." The Metropolitan Opera received only honorable mention, as did the excellent General Motors concerts.

* * *

Count that day lost
Whose low decending sun
Hears in our land
No radio crooning done.

Why I was allowed to breathe the rarefied atmosphere of the Board Room at G. Schirmer's music emporium is something I cannot quite understand. But without question Miss Daniel passed me with other guests who applied for admission and I submitted quietly and with what I assumed to be proper decorum.

I presume you wonder what this is all about—and more or less, so do I. To speak baldly, I had got wind of a private performance of Ernest Bloch's new symphonic tone poem, Voice in the Wilderness, to be played for the edification of a few select souls on the afternoon of March 29. Hence, I went and sat myself on a wee gold chair in the illustrious room that is hung with portraits of the Schirmer ancestors.

Sitting there, dignified and erect, surrounded by Ethel Bartlett, Rae Robertson, Harold Bauer, the Edwin Franko Goldmans, Georges Barrere, Vera Brodsky, Leopold Godowsky, Adele Marcus, Carl Engel, Gustave and Mrs. Reese, Anis Fuleihan, Gardner Read, Marion Bauer, Mrs. Orlando Perara, Oley Speaks, Blanche Witherspoon, Mrs. Joseph Schuster, Ray Halmans and other eminent beings, I listened to Lillian Knowles sing exquisitely Ernest Bloch's early songs (1906) Invocation and Le Déclin, impeccably accompanied at the big grand piano by Carl Deis.

Then came the hearing of Voice in the Wilderness in the composer's version for piano and cello, interpreted with virtuosity by Joseph Schuster on his bull fiddle and again with Mr. Deis officiating. The rare program came to an end with Mr. Bloch's Psalm CXIV, written between 1912 and 1914 (that would be in 1913, if my figuring is correct), flamingly enunciated by Miss Knowles, once again accompanied by Mr. Deis.

The audience having applauded as loudly as was in their power, now exhausted, drank tea and ate cakes, gossiping assiduously between bites and sips. Having come to the end of my good behavior, I left hurriedly and bought a "quick one" at the nearest bar, while swapping tall tales with Jimmie, the red-headed glass polisher.

* * *

London, England

DEAR MR. SNOOPER:

In the Musical Times of London for March, 1937, there appears the following item:

"POLISH COMPOSERS

"In the February Muzyka (Warsaw), Georges Enesco mentions the following young Polish composers: Alessandresco, Iora, Milhalovici, Dragoi, Perlea, Couclin, Otesco, Simonis, Lazar, Negrea, Couco, Rogalsky, Enacovici. Michael Kondracki devotes a short article to Roman Palester and his works.

M. D. CALVOCORESSI."

How many of those boys are Polish? Rumania had better look to her laurels, don't you think?

X. Y. Z.

Dear X. Y. Z.:

Possibly the word "Polish" in the item is a misprint and what Mr. Enesco meant to state was that these chaps are all gentlemen of erudition and charm—in other words "polished." That would polish them off—*n'est-ce pas?*

SIMON SNOOPER

* * *

Eddy Brown as president of the Chamber Music Society of America acted as host for a reception honoring Adolph Bolm, Russian master of the ballet at the Grand Central Art Galleries last Friday afternoon.

In a dim, candle-lit room with the panelled walls hung with modern paintings of great distinction, musicians, artists, sculptors and writers assembled to bump and raise elbows. Awed by my surroundings I still had presence of mind to identify the familiar faces of Dorothy Lawton, Mrs. James Roosevelt, Mr. and Mrs. Louis Betts, Georges Barrere, Robert Brackman, Roy Brown, George Elmer Browne and his wife, Arthur Hartmann, Coxie Clemens, John F. Carlson, Ettore Caser, Bruce Crane, Ashley Pettis, Mr. and Mrs. Irving Deacon (Adolph's pretty daughter), Jerome Myers, Hovsep Pushman, Francis Perkins, Roy Harris, Erwin Barrie, Sol Hurok and his wife, Jonas Lie, Henry Rittenberg, Margery Ryerson, John Sitton, Julian Seaman, Guy Wiggins, Ballard Williams, Carl Wuermer, Chester Beach, Gaetano Cecere, Mabel Conkling, Lawrence Tenney Stevens, Adolph Weinman and Bessie Potter Vonnoh.

Between cheese and crackers, Eddy got excited about the plans of the society and Erwin Barrie talked for two minutes; Roy Harris spread himself to three hundred seconds; Irving Deacon told English anecdotes; and Adolph waxed eloquent about the virtues of life in California. Here is a man who really *likes* Hollywood in preference to New York.

* * *

A friend of mine in Paris writes me that during an *entr' acte* at the Opera when Sir Thomas Beecham was conducting the very successful concert of the London Philharmonic Orchestra, he overheard a lady say to a young singer during the promenade, "Do you know Sir Thomas?"

"Oh, yes, indeed. He always accompanies we whenever I appear in London."

* * *

Well, my children, you will be delighted to hear that Lucrezia Bori is to make a concert tour next season. That charming *prima donna* has not sung a recital this season, and people have been most unhappy about it. Yes, even little me.

* * *

I understand there was a gay party at the Curtis Institute after the recent presentation in Philadelphia of the two new operas Le Pauvre Matelot and Amelia Goes to the Ball, sponsored by that miraculous institution. People bearing distinguished names drank ginger-ale and ate lady-fingers all over the place and I am led to believe that even Josef Hofmann, Mrs. Bok, the Eugene Ormandys, Carlos Salzedo, Harry Kaufman, Vera Brodsky, Mme. Vengerova, the Fritz Reiners, Estelle Liebling, Nelson Rowley, Quaintance Eaton, Constance Hope, Richard Copley, Pitts Sanborn, Dagmar Godowsky and Edith Behrens were caught indulging themselves.

"Once again, Robert. And stop scowling or I'll report you to your father."

From Our Readers

Kind Words from a Composer

New York City
March 12, 1937

To the Musical Courier:

As my subscription to the Musical Courier is approaching its end, and perhaps it is already finished, and as I don't keep a record of the date of its start and its finish, I beg you not to discontinue sending me the Courier. Kindly enter my subscription for another year and inform me from which date you are entering my new subscription. Then I will send you the remittance.

Meanwhile, let me express here my appreciation and gratitude and immense pleasure in reading this wonderful magazine. I feel as though the Musical Courier is indispensable to me, and especially to myself the Courier has been always the greatest source of musical information.

Thanking you in advance,

Very sincerely yours,
ARNOLD ZEMACHSON

I SEE THAT

Annunciata Garrotto, soprano, returns to the Hippodrome Opera Company in New York on April 17, singing the title role in Traviata. She has been fulfilling out-of-town engagements, including appearances in Philadelphia and Springfield. On April 11, she sings in New Haven, Conn.

* * *

A two-piano recital will be given by Sylvia Noble and Louis Kazze on April 13 in the Academy of Music Foyer, Philadelphia. On the program are compositions of Bach-Bauer, Brahms, Mozart, Goossens, Medtner, Debussy, Bela Bartok, Bax and Berlioz-Hutcheson.

* * *

Lambros Demetrios Callimahos, Greek-American flutist, arrived in New York on March 29 on the SS. Bremen. He gives a recital in Town Hall on April 14.

* * *

Marguerite Potter, founder of the New York Madrigal Society, announces that she is holding auditions on Mondays and Saturdays at 2 p. m., at 817 Steinway Hall, New York, for singers who will be selected for radio appearances.

* * *

Grete Stueckgold, soprano, formerly of the Metropolitan Opera, is to make her third appearance of the season on the Kraft Music Hall of the Air program on April 29 over WEAF.

* * *

Jan Hambourg, violinist, is at the Hotel Cocumella, Sorrento, Italy, where he will continue his teaching and master classes.

* * *

Cecilia Guidar was heard in a special broadcast on St. Patrick's Day, March 17, over Station WARD.

* * *

Owing to bookings made for the theatre of the Barbizon-Plaza, New York, early in the season, the final performance of the fifth season of Catharine A. Bamman's Sunday Nights at Nine took place on March 14. The revue opened its season in November.

* * *

Julius Huehn, baritone, will be a soloist in the Bach B Minor Mass, to be performed on May 13 at Evanston, Ill., by the Northwestern University Music Festival Association.

* * *

Vitya Vronsky and Victor Babin, duo-pianists, and Nicholas Massue, Metropolitan Opera, tenor, were collaborators in the March 5 program for the Criterion Morning Musicales (Mrs. Leonard L. Hill, president), held at the Hotel Plaza, New York.

* * *

Sally Pestcoe, soprano, (Curtis Institute) and Waldemar B. Hille, pianist (Elmhurst, Ill., radio artist), gave a joint recital in Steinway Hall, New York, March 8, under the auspices of the New York Madrigal Society (Marguerite Potter, president).

* * *

The Bye Family Ensemble will be heard in Boston and other cities in Massachusetts during the month, and have been programmed in their Fireside Music on April 23 at the biennial Federation of Music Clubs meeting in Indianapolis.

* * *

Clara Chichester, piano instructor, held a pupils' recital at her New York studio last month, in which the following appeared; Julia Steinhilber, Kathryna Ray, Barbara Jellinghaus, Maxine Diamond, Paul Thayer and Jane Cleveland.

* * *

The Rubinstein Club (Mrs. G. Harvey self, president), presented Remo Bolognini, violinist, and Chief Yowlache, basso-cantante, at their third musicale at the Waldorf-Astoria roof garden, New York, on March 9.

* * *

Madelena Paltenghi, soprano, was the featured soloist at the Boston, Mass., meeting of the State Federation of Women's Clubs on March 11. Mrs. Moses H. Gulesian was chairman of music.

* * *

Free scholarships for a summer piano master course under Robert Teichmüller and Edward Weiss in Germany this year are announced, the latter now being in New York to hear applicants.

* * *

Ethel Elfenbein, pianist, was heard in a recital at the Master Institute, New York, on March 14.

OBITUARY

Madeline Leslie

CLEVELAND, O.—Madeline Leslie, violinist and composer, died here on March 25. She was for many years a pupil of Leopold Auer and Victor Küzdö, having studied with these masters at the Chicago Musical College, of which institution she was a graduate. In recent years she taught in her Cleveland studio and filled recital engagements. Miss Leslie's compositions include a sonata for violin and piano. C. D. K.

Pieretto Bianco

BOLOGNA.—Pieretto Bianco, scenic director of La Scala in Milan, once scenic artist of the Metropolitan Opera, died on March 6 at the age of sixty. Mr. Bianco won first prize for mural painting at the San Francisco World's Fair and is the painter of many canvases in museums of Europe. For the Metropolitan he painted the battle scene in Francesca da Rimini and the entire productions of Thais, Gianni Schicchi and The Italian Woman in Algiers. He is survived by his wife, the former Mildred Turner of San Francisco. K. T.

Francis X. Doyle

Francis X. Doyle, prominent in Brooklyn, N. Y., as a voice teacher and concert tenor, died on March 22 in his fifty-fifth year. For the past eleven years Mr. Doyle had been choir director of Our Lady of Victory Church, and for many years filled a similar post for St. Augustine's Catholic Church. He also had been associated with St. Angela's Academy, St. Joseph's Academy and St. Agnes Seminary. His widow, Marie Reilly Doyle, survives him.

Cesare Caravaglios

ROME.—Captain Cesare Caravaglios died here suddenly on January 15. Awarded the gold medal for signal services during the Great War, he was known in the musical world for his research work in folk traditions and for his books I canti delle trincee and Il folclore musicale in Italia. L. P.

E. B. Appleyard

EDINBURGH.—E. B. Appleyard, pianist, died here after a short illness. A pupil of Paul Della Torre and Leschetizky, the Scotch musician ranked as one of the finest pianists and teachers in Scotland, and his passing, at the age of fifty-one, is a great loss to the musical life of the country. W. S.

Enrico Ricordi

MILAN.—Enrico Ricordi, member of the Casa. sig. Enrico Ricordi of this city, died here on January 28 from a long and painful illness. He was about thirty. W. K.

Manlio Mazza

FLORENCE.—Manlio Mazza, pianist, and teacher at the Liceo Cherubini and the O. N. B. Corale, died here, February 3, at the age of forty. L. T.

Agostino Donini

VEROLANUOVA, ITALY.—Maestro Agostino Donini, formerly director of the Cappella Musicale di S. Maria Maggiore, and professor of the Musical Institute of Bergamo, died here February 8. S. P.

Delfino Menotti

TRIESTE.—Delfino Menotti, eminent Italian singer, died here February 10. K. R.

New York Concert Announcements

(M) *Morning;* (A) *Afternoon;* (E) *Evening*

Saturday, April 10
National Orchestral Association, Carnegie Hall (A)

Sunday, April 11
Philharmonic-Symphony Society, Carnegie Hall (A)
Workmen's Circle Chorus, Town Hall (A)
Augusta Scheiber, pianist, Town Hall (E)

Monday, April 12
Beethoven Association, Town Hall (E)
Eleanor Edmonton, soprano, Town Hall (A)

Tuesday, April 13
Philadelphia Orchestra, Carnegie Hall (E)
Gertrude Sa Voie, soprano, The Barbizon (E)

Wednesday, April 14
Lambros Demetrios Callimahos, flutist, Town Hall (E)
Inez Palma, pianist, MacDowell Club (E)

Thursday, April 15
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 16
Philharmonic-Symphony Society, Carnegie Hall (A)
Elsa Brems, mezzo-soprano, Town Hall (E)
Violin Pupils of Raphael Bronstein, Washington Irving High School (E)

Sunday, April 18
Philharmonic-Symphony Society, Carnegie Hall (A)
Composer's Press Composition Recital, Barbizon-Plaza (A)

Monday, April 19
Vivienne Mader, dancer, Town Hall (E)

Tuesday, April 20
Tito Guizar, tenor, Carnegie Hall (E)
Frederick Bristol, pianist, Town Hall (E)
Mathilde McKinney, pianist, The Barbizon (E)

Wednesday, April 21
The Singers Club of New York, Town Hall (E)

Thursday, April 22
People's Chorus of New York, Carnegie Hall (E)

Friday, April 23
College of St. Elizabeth Glee Club, Town Hall (E)
Northwestern University A Cappella Choir, Carnegie Hall (E)

Saturday, April 24
J. Bradley-Griffin, dramatic recitalist, and Lulu Jones Downing, composer-pianist, Town Hall (E)

Monday, April 26
Genia Robinor and Louis Bailly, piano-viola recital, Town Hall (E)

Tuesday, April 27
Dessoff Choirs, Town Hall (E)
Benefit Concert, auspices Non-Sectarian Anti-Nazi League to Champion Human Rights, Carnegie Hall (E)
Charles Sullivan, tenor, The Barbizon (E)

Wednesday, April 28
Down Town Glee Club, Carnegie Hall (E)
Ray Lev, pianist, Town Hall (E)

Musicales

Solon Alberti Presents Artists in Operatic List

A program of excerpts of the operas was given at The Barbizon, New York, on March 30 under the direction of Solon Alberti. The evening was opened by Nita Gale, soprano, and Philip Crosbie, baritone, singing La ci darem la mano from Mozart's Don Giovanni. Margaret McCulloch, contralto, and Lorne Grant, tenor, were heard in the Habanera, Flower Song, Seguidilla and duet from Carmen. The Parigi, O Cara from Traviata brought Frances Watkins, soprano, and Trevor Clarke, tenor; the Madrigale from Romeo and Juliet, Miss Gale and Donald Walter, tenor. Excerpts from Martha were the duet from Act I by Mr. Clarke and Mr. Crosbie, and the quartet featuring the Misses Watkins and McCulloch and Messrs. Oglesby and Crosbie. Mr. Grant and Mr. Crosbie then sang Solenne in quest'ora from La Forza del Destino, and Miss McCulloch and Mr. Walter gave Mon cœur s'ouvre a ta voix from Samson and Delilah. Passages from Faust had for protagonists Miss Gale, singing the salut demeure, and, with Mr. Walter and Roy Johnston, bass-baritone, the trio. Mr. Alberti was at the piano.

A high standard prevailed throughout the recital, the singers showing uniform poise and dramatic perception. The voices all bear the stamp of Mr. Alberti's excellent training, and were produced easily and without forcing to mar the natural quality. The individual singers were well cast in the various selections to bring out the best in their vocal equipment. A capacity audience applauded warmly. M. L. S.

* * *

N. Y. Symphonic Chorus and Alma Lissow Oncley Heard

A joint concert of the New York Symphonic Chorus (Paul Oncley, director) and Alma Lissow Oncley, pianist-composer, took place at the MacDowell Club, New York, on March 16. The chorus, an *a cappella* group, san gwith secure intonation and flexible tone music by Palestrina, Bach, Bennett, Ippolitof-Ivanoff, Nikolsky-Schindler, Lvoffsky, Sullivan and Kern-O'Hara, and arrangements of Boughton, Huntley and Burleigh. This list included Negro spirituals and light opera excerpts, as well as the sacred, classic and traditional items. In Ol' Man River, Mr. Oncley took the baritone solo, while Mrs. Oncley mounted the podium. Mrs. Oncley's piano offerings were the prelude, chorale and fugue of Franck, the first movement of a sonata by A. L. Oncley, Debussy pieces and Ravel's Jeux d'Eau. She is a deft and interesting keyboard performer. Much applause was bestowed by a good-sized audience. M. W.

Maurice Matteson's Recital

Maurice Matteson, baritone, was heard in a song recital at the Hotel Ansonia, New York, on March 20. He first offered numbers of Bach and Haydn; a group by Strauss, Borresen and Schumann; five Swedish folk songs; and, in English, Pilgrim's Song (Tschaikowsky); A Nocturne by A. Walter Kramer, who was present; The White Gulls (Charles E. Ives); Challenge (Beatrice Posaminick); and The Lost Lagoon, a song in manuscript by Katherine Peeples, dedicated to Mr. Matteson. The baritone sang with warmth, dignity and authority, and each group proved well suited to his talents. Especially effective were the English items. The Ives song, which presents considerable difficulty for performers, was done with perfect intonation. The Lost Lagoon has a lovely, haunting quality. Challenge, the final number, was robust and exciting. The singer had the expert assistance of Mrs. Matteson at the piano. A. B.

* * *

Final Lenten Programs at Brick Church

Amy Ellerman, contralto, sang Strike, Thou Hour, and Lowly Bend, (Bach) at the March 19 Friday Noon Music given by Dr. Clarence Dickinson at the Brick Church, New York. A large audience heard and visibly enjoyed her singing, of rich, vibrating character. Jacqueline Salomons, violinist, aided in performing the chaconne (Bach), and Dr. Dickinson played early preludes on Lutheran hymn-tunes; as well as the passacaglia, with sovereign technic.

The Good Friday Noon Hour brought The Crucifixion (Stainer) Harold Haugh, tenor, and Gean Greenwell, bass, sharing the solos. The tenor's singing of King Ever Glorious had spontaneity, and ensemble numbers, fine unity; especially was this the case with Fling Wide the Gates. On Easter Sunday Dr. Dickinson's melodious The Redeemer was sung by the full choir, with violin, cello and harp assisting. F. W.R.

* * *

Nadine Waters Sings at Brooklyn Museum

BROOKLYN, N. Y.—Nadine Waters, soprano, gave a recital in the Sculpture Court of the Brooklyn Museum on March 20, with Mitchell Sadewitz providing able accompaniments at the piano. The soprano displayed her bright and expertly placed tones in a program which took in Handel and Scarlatti items, Ritorna Vincitor from Aida, a German group by Schumann and Schubert, songs in French by Gounod, Faure, Del Aqua and Debussy, El Pano Moruno (de Falla) and numbers in English by Mrs. H. H. A. Beach, Richard Hageman, Nathaniel Dett and R. J. Johnson. Miss Waters' expressive powers were well brought out, as well as her skill in the different languages. She was heartily applauded by her hearers. W. S.

New York Concerts

(*Continued from page 16*)

delightfully contrasted and colorful numbers at the close showed to advantage Dr. Rodzinski's dynamic baton style and were played with much tonal beauty and virtuosity. The audience was large and enthusiastic.

Miriam Marmein The Barbizon-Plaza concert hall offered as its attraction on this afternoon Miriam Marmein and her concert group in a program of dances composed by Miss Marmein herself. The dances throughout were marked with a symmetry of form and retained the spirit and outline of music by Ravel, Debussy, MacDowell, Bach and Holst. In conception and expression, the serious dances were not strikingly original, and seemed at times to wander a trifle aimlessly, but in the caricatures, such as La Ballerine of Delibes and Pierrot Encounters the Doctor, and Impressions of a Tennis Champion, Miss Marmein showed a magnificent sense of humor and mobility of face and body which were received with shrieks of laughter. In 'Tis Love by Holst, a scene which portrayed a beach in the cosmos upon which the world in an oyster has been tossed, the dancer lampooned a beach flirtation, pantomiming both the conceited He and the simpering She to the delight of the audience. The concert group, consisting of six lovely young ladies, were charming in a prelude by Bach and Idyll by Debussy, and considering that they are not precision dancers, they showed remarkable unity of movement and expression. The costumes were designed by Miss Marmein and were both beautiful and effective as were the lighting effects. Marion Kahn supplied smooth piano accompaniments.

League of Composers In the second of two concerts for the benefit of the Composers' Fund and the Neighborhood Playhouse Scholarship Fund, the League of Composers offered chamber music and dance novelties at Town Hall on Sunday night. Those appearing were the Gordon String Quartet (Jacques Gordon, first violin; David Sackson, second violin; William Lincer, viola; Naoum Benditzky, cello); Frank Sheridan, pianist; Simeon Bellison, clarinet; Doris Humphrey, Charles Weidman and their dance group. Prokofieff's overture on Jewish Themes (op. 34) was done by Mr. Sheridan, Mr. Bellison and the Gordon Quartet—revealing in their musicianly and stylistically apt reading a rich and characteristic score more serious in mood than is usual in the case of this composer. A novelty was Quincy Porter's string quartet (No. 3), which was excellently played and showed the composer's resourceful method and genial style of modern trend, if somewhat episodic subject matter. A vivid interlude was provided by the variations and conclusions from New Dance, music by Wallingford Riegger, given by the Humphrey-Weidman group with two-piano accompaniment by Norman and Ruth Lloyd. The colorful abstract dancing gave imaginative force to this experimental musical work. The closing number was Ernest Bloch's piano quintet, by Mr. Sheridan and the quartet, this masterfully-conceived opus being given a highly proficient performance. The entire program drew enthusiastic approbation from a representative audience.

Althouse for Toronto

Paul Althouse sings the title rôle in Tannhäuser in a production of the opera by the Opera Guild of Toronto, Can., on April 13 and 14.

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Elman's Farewells in Japan Attract Capacity Audiences

Violinist Continues World Tour—Concert of Bach Music—Mahler's Seventh Symphony Given—Professor Junker's Fortieth Year in Japan

TOKYO.—After his concert tour in the North and South of Japan, Mischa Elman returned to Tokyo for two farewells before leaving this country for Manchukuo, China and South America.

At these two concerts he had crowded and appreciative audiences who were impressed as much with Elman's individualism in interpretation, as with his warm tone and technical skill. Vladimir Padwa, the accompanist, won his due share of honor.

MARECHAL'S VISIT

Another artist managed by Impresario Strok has completed a series of five concerts in Tokyo—Maurice Marechal, French cellist, with Rene Herbin, accompanist. His performances registered well, having style and authority, especially in older French and Italian works. The attendance at Marechal's concerts was not in proportion to their merit.

BACH IS FEATURED

The Musashino Music School, under the direction of August Junker, gave its spring concert with the school orchestra and mixed chorus of 250 voices, assisted by S. Saito (alto), Y. Otaguro (tenor), Y. Oku (flute), E. Tanaka (violin) and Prof. Paul Scholtz, pianist. The program had only Bach numbers.

The soloists, with perhaps the exception of the violinist, were acceptable. Prof. Scholtz, a professional of long standing in Tokyo, of course shone at the piano in a Bach concerto. The chorus is well balanced, with good tone and excellent pianissimo passages.

MAHLER SEVENTH PLAYED

At the Ueno Academy of Music (the Government School) spring concert, Prof. Klaus Pringsheim, the director, presented a rather unusual program. The opening number was a small suite for orchestra composed by Komei Abe, a young native composer. He is a graduate of Ueno and has studied composition under the guidance of Prof. Pringsheim. The two-movement work opens with the brass section in the idiom of the West. After this a pure Japanese melody is emphasized and maintained throughout the composition, though the orchestration is Occidental. The Swan of Tuonela (Sibelius) was the second offering, efficiently performed, especially by Isao Hara, English horn soloist. The program ended with a first performance in Japan of Gustav Mahler's seventh symphony. (Prof. Pringsheim is a Mahler disciple and has given first performances here of the seven symphonies.) The playing was enjoyable but such a work is beyond the scope of the Ueno Orchestra.

The New Symphony Orchestra, under Josef Rosenstock, presented a Schubert evening as the second concert in the Japan-Austria series. These concerts are given under the auspices of the Asahi Newspaper and the Japan-Austria Society. The program consisted of Zwischenakts and Ballet-music from Rosamunde; Lieder, Der Wanderer, Der Tod und das Mädchen, Sehnsucht, Des Mädchens Klage, Im Frühling, Fischerweise, and Ungeduld; and the C major symphony (No. 7).

Improvement of this orchestra has been marked since Rosenstock took charge. The concerts are throngfully patronized.

Marie Toll, the German vocal teacher at the Ueno Academy, was the soloist. As usual she gave a splendid performance and had an ovation.

ADDITIONAL HEARINGS

The Musashino Music School gave a concert honoring the first arrival in Japan forty years ago of its present director, August Junker. The same program featured Naohiro Fukui, a teacher in the school, who is leaving for Europe to continue studies in theory and violin. Tsuruyo Takeoka, soprano, was the soloist of this occasion.

Sueko Ogura, teacher at the Ueno Academy, and August Junker offered an evening of piano and violin sonatas. Beethoven, Mozart and Franck were the composers performed.

BORODIN HONORED

The fiftieth anniversary of the death of the Russian composer Borodin was commemorated by the New Symphony Orchestra, under Rosenstock. The first half of the program was made up of the Suite Uriel Acosta by Karol Rathaus; Strauss' Salome Dance; and Nobuye Tanaka's singing of two Strauss songs and two by Brahms. The second part of the program had Borodin's B minor symphony, and his Polowtsian Dances were given as a repeat number by special request.

I. J. FISHER.

New Friends of Music Plan Next Year Series

The New Friends of Music, Inc., announces its plans for its second season, 1937-1938, with a cycle of sixteen chamber music and Lieder concerts devoted to the major works of Mozart, Schubert and Schumann. The founders of this non-profit organization have determined to place the concert series on a permanent basis. In addition to the Mozart-Schubert-Schumann Cycle for 1937-1938, plans are already being mapped out for the following year's programs.

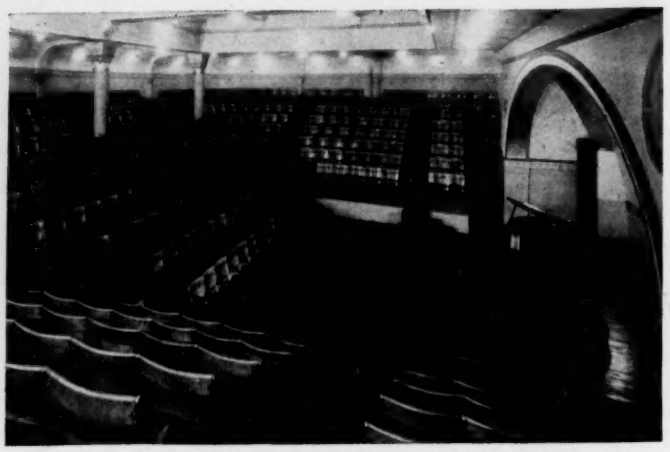
Participating ensembles next year include the Budapest, Gordon, Hart House, Kolisch, Musical Art, Pro Arte and Stradivarius Quartets and the Pasquier Trio. Among the assisting artists will be: Simeon Bellison, Emanuel Feuermann, Ria Ginster, Mischa Levitzki, Hortense Monath, Benno Rabinoff, Arthur Schnabel, Karl Ulrich Schnabel, Elisabeth Schumann, Joseph Schuster, Rudolf Serkin, Enid Szantho and Efrem Zimbalist. Others will be announced later.

The sixteen concerts of the Mozart-Schubert-Schumann Cycle are to take place at Town Hall, New York, on Sunday afternoons at 5:30 o'clock beginning November 7, 1937, and continue for sixteen consecutive Sundays thereafter (excepting Sundays, December 26 and January 2 and January 9) through March 13, 1938. Subscriptions may be had for all sixteen concerts or for the eight alternating concerts comprising Series A and B.

A departure from the present season's procedure will be the inclusion of works by more than one of the three composers on the programs.

Dr. Paul A. Pisk's Engagements

Dr. Paul A. Pisk was solo-pianist in a joint recital with Elizabeth Gutman at the Studio Club, New York, on March 9; March 11 he was accompanist for Felix R. Mendelssohn, cellist, in Brooklyn, and March 13 accompanied him at a chamber-music recital at the Moltke residence, New York.



RECITAL HALL OF THE AUDITORIUM BUILDING, CHICAGO

Chicago Auditorium Recital Hall Has Notable History

The Recital Hall in the Auditorium Building, Chicago, has been one of the major music centres in Chicago for more than forty years. Among the artists who have given concerts and recitals there are William Sherwood, Leopold Godowsky, Sarah Robinson Duff and Mary Garden. Many choral concerts, school commencements, debut recitals take place within its walls. The 426 seats are arranged so that every one commands a direct view of the platform, and the hall's acoustics have met the approval of audiences and performers. The Auditorium Recital Hall has a system of ventilation through forced air control which assures fresh air at all times and it has a newly installed indirect lighting system.

Delta Omicron Activities

Georgia Graves, contralto, was the soloist for the March musicale of Delta Omicron in New York at the Panhellenic House. She was accompanied at the piano by Alma K. Wright.

Delta Omicron members continue active. Faye Ferguson is on concert tour through Mexico. Marion Proschowski, soprano, left with her husband, Franz Proschowski on a lecture tour in March thrugh Southern States. Alma Kitchell, contralto, sings Saturday evenings over WEAF. Alma K. Wright, national president, leaves in April to visit western chapters of Delta Omicron and give several programs en route. Georgia Graves goes also to California in April to sing in concerts. Roxine Beard, soprano, sang English folk songs in costume for the recent Panhellenic Convention. Mrs. Mark Hawley is the Woman reporter over WOR. Guiomar Novaes, pianist, made an extensive tour. Berta Gerster-Gardini holds voice forums in her New York studio each Saturday. Ethel Glenn Hier's compositions were given at the MacDowell Club of New York.

Colorado College Music Department Presents Opera

The music department of Colorado College recently gave a performance of Cavalleria Rusticana. The chorus was composed of the Opera Group, and principals were members of the same group. The Santuzza was Mary Gale Dowson; the Turiddu, Gordon Gallup; the Lola, Jean Crawford; the Alfio, William Sheehan; Mama Lucia, Helen Huffman. James Sykes is head of the music department.

Victor Prahl Sings at Smith College

NORTHAMPTON, MASS.—Victor Prahl, baritone, was heard in recital at Smith College last month, singing a program of numbers by Purcell, Schumann, Debussy, Ravel and de Falla—a group devoted to each of these composers. Mr. Prahl's voice is clear and fine in quality, his intonation secure. His interpretations are those of a sensiitve, ardent temperament. His accompanist was Bianca del Cecchio of the department of piano at Smith College. An unusually large audience attended and applauded heartily. Mr. Prahl has been teaching singing at the college during the absence of Mabel Garrison.

R. B.

Simon Barer Touring Europe before Returning to U. S.

Simon Barer, Russian pianist, who made his American debut in Carnegie Hall, has been active with concerts in Europe. He has returned to his home in Stockholm for a few weeks, before setting out in April for another tour that will take him to the British Isles. In addition to his appearances in London and the English provinces, he is to give concerts in Scotland and Ireland. Mr. Barer returns next season to the United States for a limited tour, arriving the middle of October and remaining through November and December.

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Basic Principles of Art Founded on Science, Says E. Robert Schmitz

French Pianist and Pedagogue Believes That Vital Technic Must Be Grounded in Understanding of Physical Laws

E. Robert Schmitz, who is holding his eighteenth consecutive summer session under the auspices of the Denver College of Music, Denver, Col., July 12 to August 23, is eminent in both the concert and pedagogic fields. Since 1920, Mr. Schmitz has fulfilled more than a thousand concert engagements, sixty of them with leading orchestras. Authorized teachers of his methods head the piano departments of many prominent institutions in America.

E. ROBERT SCHMITZ

Mr. Schmitz began his musical experience as a choir boy with training in Gregorian chant. He became a student of violin and piano, a Premier Prix du Conservatoire National de Paris, student of organ and founder of an *a cappella* choir, and the organizer and conductor of an orchestra. Through these organizations he presented premieres of many works of Debussy, Honegger, Milhaud, Roussel, Schönberg and Szymanowski.

In 1914 he was drafted into military service and for four years was a student of physics, ballistics, trigonometry, algebra, mechanics and other branches related to artillery.

"After the war," he said, "I sat down to play again and found my mind a critical witness of the mechanical aspects of my performance. A temporary weakness of health also induced me to seek the economy of effort which could be realized by the study of physiology applied to pianistic performances."

How Science Governs Technic

After Mr. Schmitz was released from the army hospital, early in 1919, during his first series of classes conducted in Chicago, he stated his conviction that exact science governs technic and is applicable to both instrument and performer.

"The general principle underlying my system is the application of the laws of natural and physical sciences to piano technic. Numerous methods used by various pianists have been subjected to analysis in order to select the best results and discover the simplest means of obtaining these results. The majority of pianists play largely from a natural musical sense, but it is believed that the art of piano playing may be placed on a higher plane by supplementing this sense by understanding and intelligence. The reasons which have led me to adopt various technical principles take into account the piano in its present state of development, not the 1709 piano of Cristoforo. I have not taken into account traditions born from instruments now obsolete, nor theories related to such instruments as are not yet perfected and which belong still to the experimental laboratory. The great virtuosi are generally successful experimentalists, but they are seldom interested in transforming their intuitive deeds into conscious knowledge. Yet, from every outstanding performance, analysis would reveal characteristics, and reason and further experimentation could gradually gather underlying truths on which to construct fundamentals. The transcendental ability of the great artist cannot readily be used by the student unless the underlying principles of such be brought to light in simple form.

"Technic of performance and its teaching when perfected through scientific verification should not impair the artist's creative power, nor interfere with the natural expression of genius. On the contrary, it places better means of expression at the disposal of the artist and of his inspired imagination, means which by greater fitness can only sharpen his desire to express fully. Opposition to the application of reason and scientific data to the technic of musical performance is truly a belated manifestation of the Dark Ages, unworthy of our generation."

Purposes of Pedagogy

The purposes of Mr. Schmitz's pedagogy he summed up as follows:

"To acknowledge science upholding art whenever possible; inasmuch as art and science differ only in aspect but not in kind.

"To enlist the teachings of elementary physics, physiology, mechanics and other related sciences to the service of music, wherever and whenever they apply to the improvement of a technic designed to convey musical thought and emotions free from such interference as ignorance may cause.

"To broaden the reach of musical education into the literature of all ages and schools in order to liberate the innate artistic sense from the many prejudices and mannerisms accrued from the self-protective policies of those whose knowledge is limited.

"To awaken the student's appreciation of the characteristics of all fine arts such as: form, balance, harmony, symmetry, perspective, dynamism, rhythm, etc., and to make the equipment such an integral part of that broader interpretative vision, that it is then a thing born from that vision and really fit to convey it."

B. F.

Radio Highlights

Dialed by M. L. S.

The annual program awards of the Women's National Radio Committee have been passed around for another year, the Ford Sunday Evening Hour being selected as No. 1 among the serious tonal purveyors. The committee seems to follow a policy of turn and turn about, as in a former election the General Motors Sabbath interlude was the first choice. Of course, there really isn't much to choose between these two broadcasts; their list of soloists is largely the same, and skims the cream of international artistry; both have excellent symphonic ensembles; and both have good, if not always unimpeachable program policies.

Walter Damrosch got a special award as the "man who had ten years ago seen the possibilities of radio dissemination of musical character and who has done more for good music over the air than any one man in this country."

This department would like to cite for incidental honorable mention Erno Rapèe's *tempo* in conducting of the General Motors orchestra in The Ride of the Valkyries—he, actually produced the illusion of horses galloping; lots of times conductors take this score so ponderously that the listener feels the Wagnerian war-maidens must have been bestriding draft horses.

Last Sunday's roll of musical honor included Dusolina Giannini, revealing her soprano glories on the prize-winning Ford hour, with the orchestra and chorus under Alexander Smallens.

General Motors has gone sprightly with the approach of spring and, with their move to WJZ and an earlier hour, inaugurated a season of promenade concerts. Their soloists for the initiation night were Lily Pons and John Brownlee, who gave generously of their Metropolitan Opera talents in offerings that included among the lighter features Jockey on the Carousel from one of Miss Pons' motion picture successes, and Old Man River and Danny Deever among Mr. Brownlee's numbers.

Erno Rapee's conducting of a serialized version of Die Walküre on the Sunday-noon Radio City Music Hall hour proved so successful that he embarked on a two-part Siegfried on April 4. Jan Peerce is in the title role, and among the principals is Sidney De Vries, who revealed excellent voice and dramatic flair in his brief time before the microphone as Alberich.

On the Magic Key of RCA (WJZ, afternoon), the serious musical passages were entrusted to the sterling talents of Rose Bampton, who gave fine vocal accounting; Ethel Bartlett and Rae Robertson in several of their superlative two-piano offerings; and Frank Black and the NBC Smphony Orchestra.

Gladys Swarthout and Frank Chapman take over the WEAF-10 p. m. spot vacated by General Motors's shift to the other NBC network. The lyric pair sang the first of these programs on April 4, providing an excellent night-cap for Sabbath evening armchair addicts.

ETHEL LUENING,
soprano, and Otto Luening, flutist, following their joint recital at Town Hall, New York, have been booked for a three weeks' tour of Canada and the West. Included among their engagements are appearances in Wenatchee, Wash.; Victoria, B. C.; Prince Albert, Saskatchewan, and Dauphin, Manitoba.

Among the week-day highlights: Friday evening's Hollywood Hotel (a Columbia feature) had Igor Gorin and Jeanette MacDonald in scenes from the current motion picture Maytime. The baritone and soprano combination proved a potent one, supplying a smooth and stimulating tonal mixture. Mr. Gorin's brilliant talents are a fixture of this program; Miss MacDonald was a guest artist.

Dorothea Lawrence, soprano, opened a new series of fifteen-minute weekly broadcasts on March 31 over WTNJ. The program of familiar songs, hymns and poem recitations is listed as The Twilight Hour.

Although the New York season of Metropolitan Opera is over, the broadcasts of productions by the association go merrily along, currently from Boston, the first stop of the spring tour. April 3 brought Das Rheingold, a production which inspired the between-acts commentator to call upon Hollywood to lend the screen's immense scenic resources in a film-and-sound version of the Ring dramas.

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Prodigies Can Be Created by Training Without Rare Gifts, Says French Teacher

Raymond Thiberge, Head of Paris Pedagogical Institute Bearing His Name, Describes System for Securing Full Use of Musical Talents

PARIS.—In the years 1932 to 1935 the Raymond Thiberge Pedagogical Institute presented three, four, six, and ten piano virtuosos and in 1936, eighteen virtuosos.

"The reason for this," Prof. Raymond Thiberge told the writer the other day, "is that we are now able to demonstrate that results which are generally considered exceptional, can be generalized. These 'virtuosos' were not exceptionally gifted and their musical development was in no way forced. At the beginning they were what might be termed normal amateurs, some of whom did not seem to have pronounced musical ability.

"The sum and substance of our work is to prevent thinking and its processes from making errors of discernment. The prodigy, the superior man, is not one who has a stronger body or brain, but a person who has discovered a better way of utilizing his faculties. Men do not differ so much in their faculties as in the ways they utilize their faculties. Faculties are not lacking, but their proper utilization is. Every one has great possibilities, and each one can become conscious of his possibilities and must also feel responsible for their utilization."

ACTIVE AS TEACHER AND WRITER

Afflicted with blindness from an early age, Prof. Thiberge discovered, by his sense of touch, the essential facts of piano technic. Born at Mans, France, in 1880, he received his education at the National Institution for the Blind, and began his career as teacher of piano. For many years he devoted himself to research work in the science of musical pedagogy, his achievements in this field resulting in his elaborating an entirely new method of general education. In 1931, he founded his Institute of Musical Pedagogy, which he directs, and in which he applies his discoveries. In 1934, he founded his newspaper l'Elan Nouveau, "in order to diffuse my pedagogical ideas among the public, and in which I incorporated the essential points of my theory in a series of seven articles.

"Besides these articles," Prof. Thiberge stated, "I have written ten books of practical music instruction, and have invented an apparatus called The Auto-Professor, which is used in my special assimilation exercises. We also conduct correspondence courses, and have a Jardin des Enfants, which you must visit some day and see how we work. I now have over five hundred pupils in the institute, most of whom are here for piano, solfège, theory, ear training and mental technic. In addition to them, we have courses in pedagogy for the formation of teachers. I have, at the invitation of seventy-five teachers, been requested to conduct a course at Ottawa, Canada, and I also hope to create a branch institute in New York City.

"Now, here are the books I mentioned as we were coming up stairs," Prof. Thiberge said while throwing open the doors of a large book-case. "This one is The Mechanism of the Language of Music and the Mental Skill of the Musician. This one is The True Virtuoso, a series of exercises which eliminates mechanical practising by forcing the student to think about what he is playing. Here you have Rhythmic Spontaneity; here The Physiological Aspect of Pianistic Technic. Unfortunately, none of these works has been translated, but I hope some time to find the publisher who will see that they are."

Thus, with a staff of forty assistants—Mme. J. Grimaldi is general secretary of the institute—and with over five hundred scholars, Prof. Thiberge finds himself at the head of an important educational movement. Outside of his purely pedagogical activities, he is active president of the Graduates' Association of the National Institute for the Blind and president of the Technical Committee of Blind Musicians.

CHALLENGES TRADITIONAL THEORIES

"A pioneer in the field of musical education, as others before me had done, I questioned a number of traditional theories, such as the gift theory, the lack of gift, manual virtuosity, and mental skill. My attitude, from the very beginning, was constructive: I was looking for facts and consequently rejected any empiric approach to problems, as well as the human tendency to invent facts when they can not be found. Working only with those concepts that had proved operative, I succeeded in the seemingly miraculous achievement of creating prodigies out of children declared to be ungifted—even antimusical. No problem can be corrected with mistakes. The defects have to be corrected, and that is how I make talented children of children who apparently are not talented. Talented, happy, healthy children. Surely the future of the race depends on such? And my principles—for they are no longer theories but immutably proven principles—are demonstrable, not only in all the domains of music, but in every domain of human endeavor. Old formulas do not meet the exigencies of the present. Parents and educators understand this more every day. And it is because the work of our institute is really adaptable to actual conditions that it —the work of utilizing human faculties—has won such a good response.

"Thought conceives, the voice expresses, and the hand realizes, and the person who is seeking to find his true personal value should —do you not agree?—first acquire mastery of these three faculties. In an epoch of unrest like ours, a capital of such possibilities represents the most precious of riches—the only one that can not be taken from us."

I. S.

(*Photo by Otto Kurt Vogelsang.*)
IRENE RUPPERT

Irene Ruppert, American Pianist

Irene Ruppert, the American pianist who made her New York debut at Town Hall this season, is now playing in the Middle West.

Miss Ruppert attended the University of Iowa, and comes of a musical family, her father being a violinist and her mother a pianist. She started her musical career as a violinist but later became a pianist though she still keeps in practice on the violin and also on the organ. In Iowa City, she conducted an orchestra of thirty boys and girls ranging from six to eight years of age.

Miss Ruppert has made a practice of recording her programs which she finds excellent in checking her interpretations. Her hobbies are literature and social service which she would like to pursue if music was not her chosen career.

Upon the completion of her concerts in the Middle West, Irene Ruppert returns to New York.

Hillside Chorus in Newark Celebration

NEWARK, N. J.—Olga Bibor-Stern conducted the Hillside Hungarian Mixed Chorus of thirty singers at the annual concert and tenth anniversary celebration held in Slovak Sokol Hall on March 13. They sang, unaccompanied, Nemzetközi (Degayter) and Nyisd Ki Anyam (Gaal) with varied nuance, unity and warm musical interpretation. Guest choruses were from Newark, Perth Amboy, Philadelphia and New York. Mme. Bibor-Stern was the only woman conductor. Ilona Thury, chanteuse, and Maria Karolyi, soprano, in national costumes, supplied further variety, and a contingent from various cities enjoyed the well-planned program, in which the Hungarian Orchestra of Wukitsch Brothers performed an important part.

R. W. F.

Vienna Choir Boys Sing in Portland

PORTLAND, ME.—The outstanding concert of the month was that presented by the Vienna Choir Boys as the final event in the series of three concerts offered by the Portland Music Teachers Association this season. The charming youngsters completely captivated the large audience attending, singing with sweet, boyish tones and acting like dramatic veterans. Colorful costumes lent a great deal to the success of the group, and the program was divided proportionately between music of the church, operetta and modern songs. This was presented at the Portland High School Auditorium, March 3.

A program devoted to music of Easter was offered by the Portland Rossini Club at its regular fortnightly recital, Thursday morning, March 18.

A children's concert by the Beacon Hill Ensemble of Boston was given at noon, March 9, to an audience that taxed the seating capacity of the hall. The group was ably conducted by Russell Ames Cook.

S. R.

Engagements of Lolita Cabrera Gainsborg

This season Lolita Cabrera Gainsborg's activities have included three piano recitals at the Columbia University Club, New York. The first, in addition to pieces of Bach-Joseffy, Loeilly-Godowsky, Schumann and Chopin, presented a group of American compositions. These were David C. Sherry's Christmas Carol (MS.); prelude and Tanzchen No. 1 (both in MS.) by Gordon Brown Scheivell; Prelude and Dream Music and Bayou Blues by Ida Bostelmann; Sketch and The Zouaves Drill (Mana-Zucca); Fragments by Lewis Lane (MS.); and Henry Hadley's Dance of the Harpies. All, with the exception of the Hadley and Mana-Zucca numbers were first performances. The second of Mme. Gainsborg's recitals devoted the first half to Domenico Scarlatti, Mendelssohn, Brahms and Chopin; the second to Spanish composers, Albeniz, Granados and Gaspar Cassado. The most recent event, March 14, brought a list devoted to Ravel, Debussy, Ibert, John Ireland, Cyril Scott, Raoul LaParra, Granados, Turina, MacDowell, Anton Bilotti and Lewis Lane. First public performances were presented of Anton Bilotti's Tango Triste and On Mountain Summits (No. 1 from Green Mountain Sketches, op. 5) by Lewis Lane.

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Easter Concerts by Boston Orchestra

Leo Ornstein Heard in His Quintet with Stradivarius Quartet—New England Conservatory Players in Fourth Chamber Concert

BOSTON.—Concerts were fewer than usual during the past week. But there was no diminution in quality. The Boston Symphony Orchestra, for example, at its Easter concerts on March 25 and 27, under the direction of Serge Koussevitzky, gave an admirable presentation of Bach's second Brandenburg Concerto in F major, with Richard Burgin, violin; Georges Laurent, flute; Fernand Gillet and Georges Mager, trumpets, as an unusually able and musically sensitive quartet of soloists for the concertino group. The rest of a strictly classical and well constructed as well as well-performed program was the familiar Mozart symphony in E flat and the less familiar Beethoven symphony in D major, which has been rarely heard in these precincts in recent years.

ORNSTEIN WITH STRAVIDARIUS QUARTET

An interesting chamber music concert was given by the Stradivarius Quartet, assisted by Leo Ornstein, pianist, in Jordan Hall before a large and enthusiastic audience on March 31. The occasion was the more attractive since Ornstein had not appeared here publicly in almost twenty years. For good measure he appeared in two numbers with the Stradivarius ensemble—his own quintet (op. 92) and the quintet by Franck. His composition proved to be an attractive work; perhaps, in the minds of some, overly expansive and even a trifle sentimental, but containing a remarkable expression of what—if this writer's guess is correct—is a racial sentiment.

Mr. Ornstein is a pianist of virtuoso capacity who knows his place in a chamber music ensemble, and who played both quintets with an admirable balance between expressiveness of detail and formal outline. For their part, the Stradivarians have never been heard to better advantage hereabouts. The middle number, the Brahms C minor quartet, was beautifully performed in every respect.

NEW ENGLAND CONSERVATORY CONCERT

Another interesting chamber music program was given in Brown Hall on March 29 under the auspices of the New England Conservatory of Music—the fourth in a series. The program consisted of the Bach A major concerto for harpsichord and strings, a suite for strings by Arthur Bliss from operas of Purcell and Dvorak's Serenade in E major, as well as three solo harpsichord pieces. The harpsichordist was the admirable Putnam Aldrich, while a string orchestra from the conservatory under Carl McKinley contributed the rest of the music-making.

Under the direction of Alfonse d'Avino the Commonwealth (WPA) Symphonic Band played compositions by Bizet, Saint-Saëns, Wagner, Ponchielli, Delibes and other composers at the Copley Theatre on March 28 . . . Elsie Foss, Norwegian pianist, was heard on the same evening in the Boston Public Library, where her program included numbers by Mozart, Chopin, Grieg, Brahms and others. In addition Albert Hardy, baritone, presented a group of Schubert Lieder.

M. S.

Denver Pro Musica Hears Roth Quartet

DENVER, COLO.—The Denver chapter of Pro Musica presented the Roth String Quartet (Roth, Molnar, Antal and Scholz) in one of the most enjoyed chamber music concerts ever offered in Denver. This was in part due to the cooperation of the Denver String Quartet consisting of Messrs. Ginsburg, Sears, Becker and John. The program consisted of only two numbers, the first being Beethoven's string quartet in A minor (op. 132) which was interpreted by the Roth Quartet with its accustomed exquisite ensemble, tone quality and impeccable technic. It was the second number, however, which moved the audience to unusual demonstrations. In this the Roth Quartet was joined by the Denver Quartet, the result being a really excellent performance of the seldom heard octet in E flat major by Mendelssohn.

Kenneth Hieber, a promising pianist still in his teens, was presented by his teacher, Gustav Schoettle, in an excellent recital, the program consisting of three preludes and fugues from Bach's Well Tempered Clavichord; a miscellaneous group of pieces by Bach, Beethoven and Haessler; and Mozart's D minor concerto with the Reinecke cadenzas. In the latter the orchestral score was interpreted by Clarence Hoglund on a Hammond organ which proved quite satisfactory. Young Hieber displayed not only a clean-cut technic amply adequate for the compositions on the program, but also considerable individuality along interpretative lines.

G. S.

Hermann R. Maier Founds Teachers' Placement Service

Hermann R. Maier, who about three months ago organized the Music Teachers Placement Service in New York, came to this work with a wide background of experience and training. Mr. Maier carried on much the same work as an individual agent for some time, and before that he had

(Photo by Champlain Studios)
HERMANN R. MAIER

taught music in North Carolina, New Jersey, and New York. Mr. Maier has the degree of Bachelor of Music from Eastman School of Music, and M.A. from New York University.

"Our bureau places music teachers in public schools, boarding schools, Liberal Arts colleges, and conservatories," Mr. Maier said. "I try to recommend the person best fitted by training, experience, personality, and background for the individual position. It has been my experience that often the head of a school, when employing a teacher of music, does not fully realize the kind of person best fitted for the job. For a general music course a teacher with a comprehensive, all-around knowledge is needed, preferably with outstanding ability in one subject or instrument. Just as there are cattle men and sheep men out West, and one can do the work of the other, still, they are happiest when performing their own chosen task; so it is with a teacher of music. An instrumental teacher who is called upon to teach vocal and chorus work can, no doubt, do a good job, but really prefers the work he is best fitted for. Similarly, with the advance of instrumental music throughout the whole country, many voice people and general music teachers have been called upon to produce bands and orchestras in their schools—with mixed results.

"A thorough knowledge of theory, class instruction methods, conducting, and stage directing are all necessary attributes of the successful music teacher. Quite a few schools and colleges have complete music departments, with a teacher for each branch of music.

"These 'placement principles' seem so very obvious when they are discussed, but in my own experience of teaching in three states, and after a thorough survey, I know that the proper placement of teachers requires the most careful study of both the position and the applicant before the two can be successfully brought together."

S. M.

Rosa Pauly to Return Next Season

Following her appearances as Elektra with the New York Philharmonic Orchestra under Artur Rodzinski, Rosa Pauly sailed on March 24 on the SS. Manhattan. Before leaving she signed a contract with Concert Management Arthur Judson Inc., division of Columbia Concerts Corporation, and will return to this country for a concert tour next January and February.

On April 10 Mme. Pauly sings Kundry in Parsifal at the Prague Opera. The next few months find her singing the Elektra of Richard Strauss. She will sing it early in May at Covent Garden under the composer himself as part of the Coronation Festivities; at the Vienna Opera in June; and in Salzburg during July and August under the baton of Hans Knappertsbusch. In November she tours as soloist with Arturo Toscanini and the Palestine Symphony Orchestra in Palestine and Egypt.

After her American debut concert tour next winter she goes to Italy to learn the operas Norma and Gioconda in Italian, studying under Giannina Russ in Milan. In March, 1938, she is to sing these roles at the San Felice Theatre in Genoa.

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St. John Passion in Los Angeles

Klemperer Leads Distinguished Presentation of Score—Smallman Directs Bach Choral Program—Federal Orchestra Introduces Young Pianist—Steeb and Bronson in Sonatas

LOS ANGELES.—Easter week brought fewer concerts as usual, with most of the musical activity centered in the churches. The religious motif was stressed in the serene magnificence of Bach's Passion According to St. John given in the Shrine Auditorium on March 26. It was nobly enunciated under the dominant baton of Otto Klemperer, assisted by soloists, organ and the Philharmonic Orchestra reinforced by the chorus. The attendance, however, was only fair.

The chorus sang admirably, showing the effect of skillful and painstaking training. The orchestra responded feelingly to the conductor's decisive baton. Hertha Glatz showed the best voice in the contralto arias, especially in It Is Finished, which she gave with restrained but sincere feeling. Gina Vanna contributed an incisive and sometimes white soprano, which was at least true in intonation though her enunciation was seldom clear. Felix Knight was the narrator, intoning rather than singing the long *recitandos*, and most of his words were understandable. Emery Darcy showed musicianship in the lines of Peter and Pilate, and managed them successfully, although they were really too low for him. Henry Stockwell was miscast as Jesus, as his voice, despite a certain pleasing quality, held a consistent tremolo and was seldom on pitch.

The most beautiful moments were in the magnificent peroration, wherein the final chorale rose to an inspiring conclusion. In this summation of the work, the sentiments of lofty strength and unquestioning devotion were superbly merged, and the participants enunciated them with expression and dramatic power.

BACH CHORAL PROGRAM

More Bach was given by the choir of the First Congregational Church in a special midnight Easter-even Candlelight Service on March 27. Under the crisp and scholarly command of John Smallman the excerpts from the St. Matthew Passion and the B minor Mass were admirably delivered by the 100 voice ensemble in an impressive ceremony. Daisy Sinclair was at the piano, and Clarence Kellogg at the organ.

FEDERAL ORCHESTRA

A popular concert program by the Federal Symphony Orchestra, led by Gastone Usigli, and the debut of a young pianist, brought a crowd to Trinity Auditorium on March 24, despite a heavy rain. Though light in vein, the program was pleasingly performed, and manifestly delighted the auditors. The orchestra continues to show notable improvement under Usigli's direction. He began his program with Nicolai's overture to The Merry Wives of Windsor, and gave a lovely reading of the Strauss Blue Danube, with typically Viennese smoothness. The string section showed creditable tone and shading in the Andante Cantabile from Tschaikowsky's string quartet. Mascagni's declamatory prelude to L'Amico Fritz was followed by the well ridden concert warhorse, Rossini's overture to William Tell. Liszt's Les Preludes made a brilliant conclusion.

Amelia Hester, who played the Grieg A minor concerto, proved a slight miss still in her teens. She showed a technical facility adequate to surmount the difficulties of the work, although her interpretation was somewhat uneven. When she relaxed, as in parts of the second and third movements, her tone was pleasing, and her stage poise was excellent, not even disturbed by a momentary lapse of memory in the *cadenza* of the first movement, a spot which she covered with creditable smoothness. She was well applauded, and recalled for two encores, a transcription of Rimsky-Korsakoff's Flight of the Bumble-Bee, and the Delibes-Dohnanyi Waltz from Naila.

STEEB-BRONSON SONATA RECITAL

The second sonata recital by Olga Steeb and Ilya Bronson took place in the Biltmore Music Room on March 29. The two artists have both had so much experience with ensemble playing that they worked easily together. They delivered their Brahms, Haydn and Rachmaninoff sonatas with musicianly understanding and lucid phraseology.

PAULINE KONER DANCES

Pauline Koner appeared under the auspices of the California Dance Guild in the Biltmore Theatre on March 25. A vital young American dancer, she showed intensity in the exposition of her art, and a vivid personality. A Hebrew Chassidic dance proved one of the most interesting items, closely seconded by an Arabic composition, Yemenite. Also interesting was her choreographic interpretation of Lord Berners' satirical funeral marches, For a Politician and For a Rich Aunt, in which she aptly caught the ironical comments on pomposity and hypocrisy. There was also a highly stylized Lullaby to a Future Nero, to music of Miaskovsky. Vivian Fein supplied competent piano accompaniments off-stage. R. D. S.

Rambling Around

John Smallman, conductor and teacher of voice in Los Angeles, directed a chorus of 300 singers March 28 to 31 at Portland, Oregon, in connection with the Northwest Music Educators Conference. He is now en tour with forty singers of the A Cappella Choir of the University of Southern California which started April 5 from Los Angeles. Cities visited include San Francisco, Bakersfield, Fresno, Sacramento and Modesto. Assisting artists on the tour are Frances Warren Haynes, mezzo-soprano; and Charles Hazeltin, tenor. John Clark is the accompanist. Mr. Smallman has been contracted to teach the art of A Cappella singing during the months of June and July at the summer session of the University of Washington, Seattle, Washington.

* * *

The Noack String Quartet (Sylvan Noack, director) gives its final concert of this season on April 9 at the Los Angeles Women's Athletic Club. Compositions to be played are Beethoven's second quartet (opus 18, No. 2); first performance of a quartet by Leo Weiner winner of the Coolidge Prize in 1924; and quintet in C minor by Faure with Julia Bal De Zuniga, Belgian pianist, at the piano.

* * *

Lilian Carroll Banks, teacher of piano, came to Los Angeles one and one-half years ago from Phoenix, where she taught in the Arizona School of Music for eight years. Miss Banks is a pupil of Raphael Joseffy of New York; Isidor Philipp of Paris; and N. Ledochowski and Emil Liebling of Chicago. She was formerly director of piano at Linfield College, Oregon, and was an associate teacher at Falls City, Nebr., of the University School of Music.

* * *

Margaretha Lohmann, concert pianist, teacher and formerly director of the music department of Whittier College, Whittier, has been appointed dean of this department. Miss Lohmann presented her artist student, Genevieve Townsend, in a piano recital on March 16 in Whittier. Works of Bach, Brahms, Debussy, Moskowski, Ravel and Chopin made up the program. Four students—Ruth Dyer, Genevieve Townsend, Dorothy Pfeiffer and Mary Van Deman—recently played a program of Bach, Chopin and Debussy numbers over radio station KECA from Los Angeles. Misses Hoover, Cook, Pfeiffer and Van Deman appeared on March 23 in an all Bach program for the Preeman-Matthews Review, playing the triple piano concerto in C major and the fourth piano concerto in A minor, assisted by the Whittier College String Quartet. On April 17 Miss Hoover will be heard as soloist over radio station KECA. She recently was presented at the Behymer matinee series at Barker Brothers Auditorium in Los Angeles.

* * *

Doris Kenyon, costume recital artist of the Pacific Coast, appeared in a recital on March 25 in the Athæneum of the California Institute of Technology, Pasadena, under the management of Dr. Robert A. Milliken.

* * *

Gastone Usigli, orchestral conductor, for-

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SUMMER SESSION—JUNE 18 to JULY 30, 1937
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GRACE BUSH,

composer, of California, made a recent visit to New York. Mrs. Bush presented a program of her compositions, with Marie Stuart, soprano, and Hugh Sorenson, baritone, before the National Opera Club (Baroness von Klenner, founder-president) at the Waldorf-Astoria, New York, on March 11, 12. Miss Bush gave her lecture-recital, Great Hymn Writers and Their Hymns, for the Woman's Universalist Alliance of the Metropolitan District of Brooklyn at All Souls Church. She had charge of a musical luncheon in a special series at the Hotel Wellington, New York, and gave a talk on Irish folk music. Peter Chambers sang some of her songs.

merly of Oakland, California, was recently appointed musical director of the Federal Music Project of Los Angeles County.

* * *

Felix Knight, screen, opera, concert and radio tenor of Hollywood, who sang the role of Evangelist in Bach's Passion According to St. John, March 26 and 28 with the Los Angeles Philharmonic Orchestra, has been engaged for the tenor role in Beethoven's ninth symphony to be given on April 24 under the same auspices. Mr. Knight has had all his vocal training with Mebane Beasley of Hollywood.

* * *

The Bach Chamber Music Festival will be celebrated on April 11 as the final events of this season of the Coleman concert series at the Community Playhouse in Pasadena. Artists appearing at the matinee and evening performances include Henri de Busscher, oboe; Anthony Linden and Harry Bailey, flute; Alice Coleman Batchelder, Ralph Lindsley, Pasmore and Trerice, piano; Nathan Abas and Alexander Murray, violin; Joseph Di Fiore, viola; The Abas String Quartet; Bach Society of Pasadena and String Ensemble; Michel Penha, director; Allan Rogers Lindquest, tenor; Calista Rogers, soprano; Frances Warren Haynes, contralto; Walter Leary, baritone. Leon Ettinger is manager of the Coleman Chamber Music Association.

* * *

Igor Gorin, screen, concert and radio baritone, under contract to the Metro-Goldwyn-Mayer studios, sang Albert Hay Malotte's setting of The Lord's Prayer on the Eddie Cantor nation-wide broadcast from Hollywood on March 28. Arthur Rosenstein officiated at the piano. Mr. Gorin and Jeanette MacDonald appeared in a duet on the Hollywood Hotel Radio Program of April 2.

* * *

The Southern California Symphony Association announces the engagement of Bronislaw Huberman, Polish violinist, as soloist at the final pair of concerts of the 1936-37 season, April 15 and 16, at the Philharmonic Auditorium.

* * *

Marguerite Lamar, soprano lecture-recitalist of Hollywood, appeared for the Alliance Francaise of San Diego, on April 2 in a talk on Jules Massenet and Richard Strauss. She illustrated her talk with arias from Massenet's operas and the final scene of Strauss' Salome. Arthur Carr was at the piano.

* * *

Edith Knox, pianist and teacher, presented David Vasquez in a recital March 19 at her studio in Los Angeles.

* * *

Michael Bartlett, screen, radio and concert tenor of Hollywood, recently returned from London where he was contracted by Capitol Film, Ltd., to star with June Knight, formerly of MGM studios, in The Lilac Domino. Mr. Bartlett is now being booked for concerts starting January 1, 1938, under the management of Arthur Judson.

C. D. K.

St. Louis Players Aided by Spalding in Atlanta Concerts

Tibbett Impresses in Song List—American Violinist Scores in Bruch Concerto under Baton of Golschmann

ATLANTA, GA.—A heavy rainstorm did not interfere with a packed house attendance when Lawrence Tibbett sang here on March 19. Unfortunately, there were traces of vocal weariness detected in this artist's lack of resonance and resiliency on low tones and in *mezza voce* passages, but his artistry triumphed in spite of these difficulties. His accustomed graciousness in granting encores in response to storming applause was as usual.

With impeccable style and with beauty of tone and that incomparable Tibbett breath control, the baritone began his program with Oh, Whither Art Roaming from Marcantonio Cesti's opera, Ill Pome d'ora and followed this was an encore, Where 'er You Walk by Handel. After these lovely old arias he addressed himself to that part of the audience that was interested in current music of popular vintage. But whether the song was of distinguished musical content or of popular appeal, this unique and versatile artist expressed its content in convincing terms. The drama of the monologue, Nemico della Patria from Andrea Chenier, and Moussorgsky's Death the Commander, were splendidly presented. Likewise Tibbett's incomparable penchant as song *raconteur* shone in lighter songs as did his unfailing humor in such encores as Old Mother Hubbard. A constant battery of hands kept the baritone singing long after the printed program was finished. Stewart Wille in accompaniments and in a well chosen group of piano solos sustained his well merited reputation and received unstinted applause.

ST. LOUIS ORCHESTRA AND SPALDING

The St. Louis Symphony Orchestra, under the baton of Vladimir Golschmann, achieved the unique by giving two symphonic programs at the same theatre within four hours' time on March 31. The arrangement was made necessary to meet the condition occasioned by the unfinished City Auditorium and the limited seating capacity of the Georgia Theatre. Four thousand enthusiasts heard the two programs on which Albert Spalding, violinist, was soloist.

Occasions have been rare in the city's history when a symphony orchestra of recognized standing and an eminent soloist have appeared on the same program. From the enthusiasm manifested on the occasion of Mr. Spalding's appearance, the St. Louis Orchestra has established a precedent that will doubtless lead to subsequent events of this kind.

The medium of Spalding's informed art was the Bruch concerto for violin and orchestra in G minor (No. 1) and to the fire of its *finale* and to the beauty of its *adagio* his mastery of finger and bow technic and his warm and individual tone lent radiance that will live in this city's concert annals. Of recognized difficulty, this work glowed or sparkled under the mastery of the Spalding fingers and bow. Bursts of applause were quieted only when the artist played his own, Study in Arpeggios without accompaniment. Mr. Golschmann and his orchestra achieved high artistic results in their exemplary and sympathetic support of the violinist. Bach's toccata in D minor in Alexandre Tansman's orchestral arrangement; prelude to Lohengrin; L'Apres-midi d'un Faune by Debussy; Tschaikowsky's overture—fantasy to Romeo and Juliet; and polka and fugue from Weinberger's opera, Schwanda, comprised the printed program to which encores were added. Mr. Golschmann's orchestra faithfully reflected the interpretative ideas of the conductor in suavity and elegance of phrase, in exuberance with restraint, and in coloring tones in taste with the musical composition.

HUMPHREY-WEIDMAN DANCERS

Doris Humphrey, Charles Weidman and Members of their Dance Group in a Lecture Recital of Modern Dance was another important event of the week which took place on March 29 at the University of Georgia, Athens, Ga. These artists were presented by the School of Physical Education, sponsored by the Dance Club. Several members of The Dance Crafters, professional dance organization of Atlanta, attended the recital.

Special Easter programs of music in Atlanta churches were given and in addition, Pergolesi's Stabat Mater was presented at Villa Clare, the home of J. J. Haverty, on March 22, by a women's choral group under the direction of Mrs. Kurt Mueller. Mrs. Mueller was assisted in the presentation of the beautiful and rarely heard music, by a string quartet, consisting of Frances Hutcheson, violin; Elizabeth Jackson, violin; Senta Mueller, viola; and Thomas Hutcheson, 'cello. Soloists were Mesdames Earl Davis, Carl Fox, Ben Berry, Sara Barnes and Maria Koullen.

M. S. W.

Alabama Music Teachers Association in Eighteenth Meeting

BIRMINGHAM, ALA.—The eighteenth annual convention of the Alabama Music Teachers Association was held here on March 19, with the president, Mrs. Alston Maxwell, of Tuscaloosa, in the chair. The chief speaker of the convention was Dr. James J. Doster, Dean of education at the University of Alabama, who gave an erudite talk on Music in Education.

Mrs. Harry N. Eddins, director of the department of music at the University, brought a message from the National Music Teachers Association which recently convened in Chicago. Mrs. Alston Maxwell told of the meeting of the South Carolina Music Teachers Association, at which she was a programmed speaker. The musical program for this meeting included a group of Chopin numbers excellently played by Birmingham's eminent pianist, Carl Herring. This was followed by a group of songs chosen largely from old English examples, by J. B. Laster, tenor, with Emmett Lewis at the piano.

An election of officers was held which resulted in the following: Stella Harris, Tuscaloosa, president; Katherine Farrah, Alabama College, Montevallo, vice-president; Emmett Lewis, Tuscaloosa, secretary-treasurer; Ada Curtis, Jacksonville, Ala., corresponding secretary.

A. G.

Floyd Worthington's Engagements

Floyd Worthington, baritone, was soloist in the Brahms Requiem on March 14 at the Church of St. James the Less in Scarsdale, N. Y., under the direction of Hugh Ross. Mr. Worthington also was a soloist in St. Mark's Passion by Charles Wood, performed at St. John's Episcopal Church in Stamford, Conn., March 26, under William Anderson. On Easter Sunday, Mr. Worthington sang the Mystical Songs by Vaughan Williams in Scarsdale, again at the Church of St. James the Less, with Mr. Ross conducting.

CLARENCE LOOMIS'

composition, Prince's Day, from his choral cycle Erin, will be on one of the programs of the Evanston Festival in May. Another choral number, The Harp and the Willow, was sung on March 2 at Pasadena, Cal.

Schmitz and Roth Quartet in Omaha

OMAHA, NEB.—The Roth Quartet, with E. Robert Schmitz as collaborating pianist, gave a rare and stimulating program of chamber music here on March 2 under the auspices of the Tuesday Musical club: rare since chamber music, especially with piano, is almost exotic in these parts and stimulating because of the extremely high artistic level attained. Opening with the piano quartet (op. 16), by Beethoven, the program continued with the Schumann string quartet in A minor and climaxed with a thrilling performance of the Franck F minor quintet. The true classical spirit was caught by the four artists in their playing of the Beethoven opus and their performance of the Schumann revealed the essence of the composer's romantic style. The Franck quintet, with its lofty lyricism, its emotional depths and its pathos found in the Roth Quartet and E. Robert Schmitz ideal interpreters, fully equipped musically and technically to bring to a full realization all its manifold beauties. Again and again the five artists were summoned to the platform to bow their acknowledgments of applause.

J. P. D.

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MUSIC NOTES from Coast to Coast

FORT WORTH, TEX.—The Euterpean Little Symphony Orchestra, an organization composed half of members of the Fort Worth Symphony Orchestra and half of younger amateurs, gave its annual concert under the direction of Blance Sarles Randle, who founded the group fourteen years ago. The group has been an excellent training-ground in symphonic playing, and if they draw on the adult orchestra for help it is equally true that as many have graduated from the younger group into the major orchestra. The soloist of the day, always chosen from the ranks, was May Rosenlund, violinist, who played the first movement of the Mozart A major concerto with sincere musicianship.

The Trudi Schoop Comic Ballet had its first appearance in the city on the course of the Fort Worth Civic Music Association. The audience unbent, and enjoyed an uproarious good time.

Ruth, a sacred drama in seven episodes, filling an evening, was given a preview at the Southwestern Baptist Theological Seminary by the school of sacred music. The work, for which Edwin McNeely wrote the text and I. E. Reynolds the music, both being members of the faculty, will be used as the major musical offering of the seminary's commencement program early in May.

About a score of Fort Worth teachers and their students attended the week's series of lectures, recitals and concert classes held by Ernest Hutcheson at the Texas State College for Women, Denton, as an extension course of the Juilliard School of Music.

The Modern Choir of the Denton College, under the direction of Wm. E. Jones, director of the department of music, was presented at the University Christian Church by the women's choral club and the men's glee club of Texas Christian University in an exceptionally effective program.

E. C. W.

SAN ANTONIO, TEX.—The San Carlo Opera Company appeared here in three performances. Rigoletto was given first, with Mario Valle as Rigoletto; Leola Turner as Gilda (taking the roll on short notice, due to the illness of Lucille Meusel); Dimitri Onofrei, the Duke; and Harold Kravitt as Sparafucile. The second opera was Faust, with Leola Turner as Marguerite; Rolf Gerard as Faust; Harold Kravitt as Mephistopheles; Mario Valle as Valentine; Charlotte Bruno as Siebel; Lloyd Harris (a resident of San Antonio and who has had engagements with several opera companies in the East) as Wagner; and Philine Falco as Martha. The closing opera was Il Trovatore, with Bianca Saroya as Leonora; Grace Angelau as Azucena; Mostyn Thomas as Count di Lunt; and Philine Falco as Inez. Each major artist did excellent work both vocally and histrionically and numerous curtain calls, after each act of each opera, were necessary, due to the insistent applause of the appreciative audience. The minor roles were capably done. The orchestra played well under the authoritative baton of Carlo Peroni. Following Rigoletto, the ballet Viennese Life, was presented with Lydia Arlova, *premiere danseuse* and Lucien Prideaux, *premier danseur*, assisted by four others. Six colorful and artistic dances were presented.

Ted Shawn and his Ensemble of Men Dancers appeared in a highly interesting and artistic performance. Solo dances by Shawn were: Hopi Indian Eagle Dance, Danza Afro-Cubana, Mouvement Naif, The Mevlevi Dervish and Nobody Knows de Trouble I've Seen.

The Music Association of the Incarnate Word College (Josephine Coindreau, president) presented Russell Horton, tenor, and Edith Knox, pianist. Miss Knox's opening group of numbers by Bach-Siloti, Bach-Hess and Beethoven-Knox, showed to excellent advantage her clear-cut technic breadth of tone and musical understanding. Other numbers were by Chopin, Tscherepnine and Debussy. Mr. Horton possesses a voice of beautiful clarity with fine color. His *mezzo voce* was exquisite and his enunciation a delight. His numbers were by Cimara, Schubert, Massenet, Grieg, Griffes, Cator, Brockway, Rasbach. The closing group consisted of two arias from Madam Butterfly—done in costume. Recalls and encores were necessary by both artists. Miss Knox accompanied with assurance.

The Symphony Orchestra of the Federal Music Project (J. Rowllings Hamilton, superintendent) played compositions by Grieg, Sibelius, Massenet, Ketelby and Rimsky-Korsakoff, conducted by Juan Macias, and numbers by Smetana, Grofe and Peter de Rose, conducted by Walter Dunham, guest, before and between the acts of the play, Around the Corner, presented by the Federal Theatre Project (Maria Ascarra Wagoner, director) for the Red Cross Flood Relief Fund. The Kyrie Eleison, from Ketelby's, In a Monastery Garden, was sung by the Music Project's Colored Singers, who were seated in the balcony. S. W.

FREDERICK BRISTOL,

pianist, is to be heard in Town Hall, New York, on April 20. As at all his recitals, Mr. Bristol is featuring new works for his Town Hall audience, presenting the sonatina by Barbara Giuranna, English composer; Five Masks by F. H. Davis, American composer. He also is playing pieces of Debussy, Mompou, Rachmaninoff and Bortkiewicz and the Scriabin sonata No. 5. Mr. Bristol is completing his fourteenth season as assisting artist to Lucrezia Bori. When not on tour, he teaches piano and voice at his New York studio.

SASKATOON, CAN.—The fourth annual convention of the Provincial Music Teachers' Association will be held Easter week at The Bessborough. Programs are announced by the Saskatoon Symphony orchestra (Arthur Collingwood, conductor); Reginald Bedford, pianist; Helen Davies Sherry, soprano; and Arthur Bates, organist; group of twelve singers; representatives from local branches; addresses by Walter Murray, president of the University of Saskatchewan; Dan Cameron of Regina College; Elizabeth Morrison, Julia Choate Graham and G. C. Palmer. Helen Davies Sherry is president of the association.

A midnight performance by Nimura and Lisan Kay, dancers, attracted a large audience to the Capitol Theatre. Technical excellence and equal powers of interpretation were shown in the Ceremonial Spear Dance, Fan Dance, the Cat, Introduction to the Players and Rhythm of the Winds. Hubert Carlin was the highly efficient pianist.

Under the auspices of the National Council of Education, Mary Ramsay, pianist, and Andre Timberg, tenor, appeared in two delightful programs devoted to Scandinavian music. The pianist offered works by Palmgren, and songs by the foremost composers of Norway and Sweden were given by Mr. Timberg.

A newly-formed orchestra under the direction of Lewis Elvin appeared in concert featuring Gershwin's Rhapsody in Blue with Vivian Collard as soloist. The Kiwanis Club sponsored the concert.

In connection with Lyell Gustin's piano classes at Regina College, Mervin Synder, Neil Chotem and Evelyn Eby, pianists, have appeared in recitals at Darke Hall.

The history and significance of singing games was the topic of the Women's Musical Club. Mrs. A. S. Morton gave the paper and Olive Woolhouse arranged the illustrations.

Dr. J. A. Bentley, University of Saskatchewan, addressed the Musical Art Club on César Franck. Songs, the violin sonata and piano numbers, including the prelude, chorale and fugue, were programmed.

Lyell Gustin, director of music appreciation programs in the public schools, concluded the sixth season with Sydney Aird Hogarth, soprano; Dorothy Overholt, violinist; Brian King, cellist; and Neil Chotem, pianist, appearing as soloists. L. G.

Margaret Sittig in Palm Beach

PALM BEACH, FLA.—Margaret Sittig, violinist, gave another concert here on March 8 at the Society of the Four Arts. Miss Sittig, a brilliant and musicianly artist, upheld the fine reputation which she has established here on previous occasions. Technically and expressively, she was impeccable in a program embracing the Vivaldi concerto in A minor; Grieg's sonata in C minor; the Wagner-Auer Dreams; Albeniz's tango; Rural Dance by Weber; and Schubert's Cradle Song. Adept and balanced keyboard support was provided by her father, Frederick V. Sittig. S. A.

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STUDIO NOTES

MRS. A. THEODORE GAILLARD

The fifteenth musicale of the season was held at the New York studio of Mrs. A. Theodore Gaillard on March 19. The pianist presented was Pearl Nelson, who played a program of Bach, Beethoven (sonata, op. 31, No. 3), Chopin, Liszt, De Falla, Grieg and Saint-Saëns.. Miss Nelson showed much technical ability, clean-cut execution and considerable power of expression. Her best numbers were the gavotte and gigue from the Bach suite and the Saint-Saëns allegro appassionato. Her audience demanded additions to her list, and she granted two encores, the Chopin G flat waltz (op. 70) and the Grieg Papillon. S. L.

JEAN BUCHTA

On March 13, Jean Buchta entertained at her New York Studio for her younger pupils from Paterson, N. J. Following an interesting description of orchestral instruments by Albert Marsh, formerly oboist of the New York Symphony Orchestra, compositions by Chopin, MacDowell, Grieg, Mendelssohn, J. S. Bach, Mrs. H. H. A. Beach, Charles Haubiel and Elliot Griffis were played by the young pianists with creditable style and technic.

Miss Buchta is to be congratulated for inculcating in the music training of young people an enthusiasm for good music. E. G.

WINIFRED YOUNG CORNISH

Winifred Young Cornish presented a students' recital at the Community School of Music, New York, on March 21. Fifteen numbers for piano, with two extras for violin, by standard composers, made up an interesting program of solos and ensembles. Definite talent was shown, and all participants performed with accuracy and good taste. The student-pianists were Stanley Entmacher, Barry Summerfield, Bobby Moody, Barbara Nash, Gloria Zaburola, Laurie Wilbur, Enid Goldstein, Bobby Kantrowitz, Arline Fisch, Selma Halpern, Philip Fradkin, Ruth Haskell, Sylvia Lazansky, Sayre Bartholomew and Rose Barcan. The violinists, Dorothy Kantrowitz and Burton Fisch. F. W. R.

LOUISE JENKINS

A costume recital, charming in every detail, was that of Louise Jenkins in her residence-studio, New York, on March 16. In the dress of Gypsy, French, Mexican, German and concert attire, the singer gave a brief but informative talk concerning each group. Mana-Zucca's Roaming Gipsy was an opening item, illustrated with tambourine, producing characteristic effect. The religious atmosphere of L'Angelus (Breton) and the humor of Lauterbach (Tiersot) made them both highly enjoyable. Songs of Mexico included La Cucaracha, Quiero Dijiste and Vals Celosa, this particular number being a highlight. In modern concert attire she sang songs by d'Hardelot and Gaul, and three Lieder closed the interesting program. Raymond Sachse, solo-pianist and accompanist, was excellent. F. W. R.

FELIX ROBERT MENDELSSOHN

On March 13, at the Moltke residence, New York, Felix R. Mendelssohn gave a cello recital in compliment to his class at the New York University. He was heard in a sonata by Bach, performed with John Warren Erb at the piano. In concerto by Dohnanyi, and excerpts by Mendelssohn, Mozart and Popper, Dr. Pisk was accompanist. On March 11, Mr. Mendelssohn appeared in a concert at Macy Avenue Baptist Church, Brooklyn, in collaboration with Amy Ellerman, contralto, and Harry McKnight, tenor.

HEINRICH GEBHARD

BOSTON.—Jeanette Levin, artist pupil of Heinrich Gebhard, was the piano soloist with the Boston University Orchestra at Alumni Hall on March 16. Miss Levin played the Liszt Hungarian Fantasy thrilling the capacity audience wth her verve and brilliance. George Humphrey, viola of the Boston Symphony Orchestra, also assisted with Arthur Fiedler in his regular capacity as the erudite conductor. L. J. G.

ESTELLE LIEBLING

Rosemarie Brancato, coloratura soprano, of the Consolidated Gas Company Hour on WEAF on Sunday night, was engaged for concerts at Scranton, Pa., on March 9 and at Battle Creek, Michigan, on March 16.

Eugene Loewenthal, Conrad Mayo and William Martin were in the cast of the one-act opera Amelia al Ballo and in Le Pauvre Matelot which were given in Philadelphia on April 1 and in New York City on April 11. Conrad Mayo, baritone, sang the role of the Toreador in Carmen on February 27, with the Chicago City Opera Company in Chicago, and the role of Tonio in Pagliacci on February 28, with the same company. Annunciata Garrotto sang Nedda.

Grace Angelau, contralto, is touring with the San Carlo Opera Company, singing leading roles in different cities. Maxine still continues on the Hour of Charm program every Monday afternoon over Station WEAF. Lila Mae Flynn, soprano, has been engaged by the San Carlo Opera Company to sing a performance in Kansas City, Missouri.

Sue Read appeared on the Wonder Bread program over Station WABC on February 26. She also sang at the special musicale given at the Hotel Shelton on February 14. Ivy Dale, mezzo-soprano, continues in her work on the Ford Hour Program and on the Good Gulf program. Dorothy Starr and Zona Hall gave recitals at the Educational Alliance on February 21 and 28, respectively.

All are from the studio of Estelle Liebling.

EDYTHE J. MAGEE

Among artist-pupils of Edythe J. Magee of New York is Hizi Koyke, Japanese soprano, who is appearing with the San Carlo Opera. Miss Koyke will conclude this tour with an appearance at the Hollywood Bowl in August. Mary Moore, coloratura soprano, sang on February 7 and 19 for the Judson Centre, New York, and is booked to sing in Scranton, Pa., in April. Gretchen Hoffman, coloratura soprano, has been engaged for leading operatic roles in Budapest. Ora Hyde, lyric soprano, is singing leading opera parts in Vienna. Dana Bischoff, contralto, was heard in a concert at the Little Theatre, New York, and over the radio. Elnor Lauch, dramatic soprano, won first prize at the American Bankers contest and appeared at the Little Theatre with Miss Bischoff. Frances Brooks is soloist at St. Kerin's Church, Flushing, and Richard Kennedy is tenor soloist at St. Andrews Church in the same borough of New York.

Raphael Bronstein Presenting Pupils in Two Recitals

Due to the enlargement of this year's class, Raphael Bronstein, violin teacher of New York, is presenting his students in two recitals in Washington Irving High School, April 16 and 30. Soloists are to be featured in concertos of Beethoven, Mozart, Bach, Brahms, Mendelssohn, Saint-Saëns and Bruch, with orchestral accompaniment under the direction of Mr. Bronstein.

RAPHAEL BRONSTEIN

In the April 30 program, Mr. Bronstein will introduce a composition by a young American composer, Rosario Carcione, whose Intrigue is to be given for the first time in New York. The work, dedicated to Mr. Bronstein, is to be conducted by the composer.

Mr. Bronstein's plans for 1937-38 include the presentation of three of his pupils in Town Hall debuts. These are Irving Becker, Bedaar Djelal and Ariana Bronstein.

Raphael Bronstein has been teaching violin in New York since 1922. He came to this work with an extensive European background. Receiving his early music education in Warsaw, Poland under Isidor Lotto, Mr. Bronstein made his debut at the age of eleven as solo violinist with the Warsaw Philharmonic Orchestra. He won a scholarship at the Imperial Conservatory for Music at Petrograd, where he completed a full course of study under Leopold Auer. He gave recitals in Russia and Spain, and was a member of the Duke of Mecklenburg's quartet and the Glazounoff Quartet.

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Music in Paris

(*Continued from Page 7*)

George Zaslawsky, leading the Paris Symphony Orchestra, essayed his strength in Beethoven: Leonore (No. 3), G major piano concerto (Jean Doyen, soloist) and the ninth symphony. In the last-named, Zaslawsky knew what the music meant, but his associates did not seem so certain. The soloists and the chorus failed to please the ear, and beauty of vocal tone seemed not to be their chief concern. Zaslawsky's conception of the slow movement was especially effective.

Stell Andersen, pianist from America, impressed a Parisian audience, even though she did play the Grieg concerto. (You may not happen to know it, but in these parts, Grieg is not considered one of the elect. This should seem to give singular importance to Miss Andersen's triumph.)

The player established herself through authority, charm, singing tone, and display of virtuosity. Many recalls were her reward. Michel Steiman, who conducted, did impressive work in Tschaikowsky's fifth symphony and Scriabin's Poeme de l'Extase, though strangely enough, like the Grieg, neither of these works goes down very well with the French public.

Italian Violinist Scores

Not too ably assisted by orchestra, Orlando Barera was soloist in the Vivaldi G minor and Mozart D major concertos. He is an elegant, communicative violinist, and those who managed to take their ears off the orchestra and their eyes off M. Duvauchelle, who, baton in hand, seemed to be constantly blessing it, must have enjoyed the performance considerably. Barera has a real gift in matters Mozartian.

J. Lamothe de Grignon—if I am not mistaken, the same who some years ago with the Municipal Band of Barcelona gave a Spanish concert in my honor in the Palacio de Bellas Artes—led the Poulet-Siohan Orchestra through a Spanish and Catalonian program. Many of the works performed were labelled "first audition," but I suspect the qualification meant "for France or Paris," rather than the world, though I do not know. They were: Pastoral (Juli Garreta) and Andalucia (J. Lamothe de Grignon), both symphonic poems; and, for soprano and orchestra, Canço incerta (Toldra), Trois Comptines (Mompou), Trois chansons populaires Catalanes (Gerhard), Canciones Players (Espla), El amor y los Ojos (Vives) and Triptic (Ricard Lamothe de Grignon). Conchita Badia, soprano soloist, was also heard in two Tonadillas and La Maja y el Ruisenor (Granados). Much applause was also meted to pianist Alexandre Vilalta who officiated in de Falla's Nights in Spanish Gardens. Too bad that space does not allow the analysis of each one of these numbers, and must confine itself to the simple report that the concert succeeded splendidly.

Some Pianists

In two interesting recitals, one of them an all-Chopin, Jan Smeterlin went much farther than the mere display of manual achievement. He not only loves beautiful tone, but knows how to produce it, and is also able to make listeners share his musical reactions.

Ricardo Viñes has unusual power over his audiences. As usual he gave a program of music of recent days—Debussy, Ravel, Satie, Mompou, Rodrigo, and goodness knows how many extras. Anatole Kitain presented a standard romantic program, the seldom-heard F minor sonata by Brahms being done particularly well. Jean Norris, a charming young English girl, is one of the most interesting British pianists we have had here. She possesses adequate technic, good sense of tone values, and does not, as many women pianists do, try to play like a man. For which, praises be.

Wanda Landowska recently gave three seances on Mozart sonatas, explaining them in her personal manner, and adding numerous illustrations on the piano and harpsichord, to the infinite delight of everybody present.

Marguerite Roesgen-Champion played the piano part of her Prelude, Hymne et Final, for violin and piano (Francoise Meier, violinist) winning new admiration for this meritorious work.

Eugenie Uminska, violinist, and Zygmunt Dygat, pianist, shone in their presentation of Brahms' sonata in G major.

In joint recital, Anna Adjar, singer, and Shura Cherkassky, pianist, scored a distinctive success. Mme. Adjar in her Russian numbers (Alexandre Labinsky at the piano) was at times thrilling. Cherkassky exhibited the resources of a powerful technic, and an outstanding musical gift. Some of his modern numbers were by Josef Hofmann, Mana-Zucca, Yasuji-Kijose, Strauss-Godowsky.

André Mathieu, seven years old, who gave an "interview-recital" over the Paris station of the Luxemburg Radio, was presented as the world's youngest public composer. He also plays the piano, and after answering various questions and talking about musical matters, he was asked to perform on the keyboard. The little chap's unexpected retort was an emphatic "No! Your piano is too much out of tune!" After some persuasion and continued indignation André finally consented to play. His three latest pieces, Les Abeilles, Danse Sauvage, and Lied, brought him the admiration of a great number of "fans."

Yvette Guilbert gave two of her inimitable *soirées*, the first entitled Adventures de Femmes, the second, Au temps du Chat Noir. Adorable Yvette is as adorable as ever.

Another artist showing how perfectly the French *chanson* can be delivered, is Marie Dubas, now holding forth at the A. B. C.

Marex Liven, Russian soloist with Lamoureux Orchestra, could have sung all night, so great was his success in Air de Boris, Le chef d'armée, and Chanson de la puce, by Moussorgsky. Handsome in stage presence, endowed with an engaging manner, possessor of an expressive voice, and blessed with the flair which the platform requires, Liven and his singing were cheered to the echo. The Flea song had to be repeated.

The Budapest Quartet enchanted a large crowd. The Paris Saxophone Quartet (returned from its tour of Italy) had two appearances under Conferencia, the group's interpretation of Glazounoff and other moderns being prefaced by a talk entitled The Joys of the Saxophone, delivered by Emile Vuillermoz. In this town, the saxophone foursome is one of the outstanding attractions. The playing has quite remarkable distinction, loveliness, and finish.

MINA HORNE,
dramatic soprano, is now under the management of J. J. Vincent and will sail shortly for appearances in Europe.

Vienna Season

(*Continued from Page 7*)

Other well received vocalists were Mme. Scherz-Meister and Anne Antti, Finnish soprano. The latter's bright, facile soprano sounded especially effective in a list of colorful songs from her native land.

Brailowsky's recital scored signal success. Arthur Rubinstein's also. Mieczyslaw Horszowski, former Leschetizky pupil, was particularly interesting in eleven preludes by Shostakovitch.

In this realm, Erica Morini and Adolf Busch walked away with the honors. Morini was a rare delight, with her sensitivity of tone, crisp rhythmic sense and perfect balance. Busch was at his best in a stylistic reading of Beethoven's concerto which he played at a Philharmonic concert. Miguel Candela, French violinist, showed emotional playing, and warm, full tone. Oskar Shumsky and Fay Rafale, both revealed unusual merit.

Rosé Anniversary

The Rosé Quartet celebrated its fifty-fifth season, with four evenings of classic programs. The audiences were warm in acclaim for this venerable group.

The Busch Quartet gave a performance of much beauty, bringing to bear their musicianship on works by Schubert, Beethoven, and Mendelssohn.

An evening of unusual interest was provided by Genia Robinor (piano) and Louis Bailly (viola). The demonstrated technical equipment of high order, fine ensemble, and ability to express varieties of style.

Choral singing of excellence was offered by the Staatsopernchor under Bruno Walter's direction. The organization is splendidly blessed with vocal resources, and its offerings were in every way notable.

The Frauenkammerchor, ably directed by Ernst Kanitz, is one of the features of Viennese musical life, and when the organization announces a concert, the hall is quickly sold out. Recently the chorus proffered a wide range of works, and won the listeners with vocal beauty and musicianship.

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MILDRED DILLING and MARCEL HUBERT,
harpist and cellist, approaching New York after a joint concert tour.

JULIUS V. SEYLER,
head of the piano department of the Sutro-Seyler Studio, Los Angeles, was the teacher of Eugene List, pianist, for eight years

MIRIAM WINSLOW and HER DANCERS.
The company's six weeks' spring tour has taken them as far west as Texas and Oklahoma and includes appearances at the Municipal Auditorium in Kansas City and at the Studebaker Theatre in Chicago.

ALEXANDER SKLAREVSKI,
pianist, in St. Petersburg, Fla., where he gave a recital in March. With him in the picture are Mrs. Charles E. Harrison, president of the Carreño Musical Club, and her child.

PROF. RAYMOND THIBERGE,
standing at left of picture, conducting a class in musical pedagogy (manual technic) at the Raymond Thiberge Pedagogical Institute, Paris, of which he is director.

WALTER MILLS,
baritone, at Silver Springs, Fla., during his recent concert tour.

EDITH KNOX and RUSSELL HORTON,
pianist and tenor of Hollywood, at San Antonio, Texas, on a recent recital tour, inspecting the historic Alamo in that city. Other Texas cities visited by them for concerts included Arlington, Waxahachie and Waco.

AT THE BUFFALO PHILHARMONIC ORCHESTRA CONCERT
of March 11. Right to left, Harold Bauer, pianist, soloist; Louise H. Marvin, Buffalo representative of the Musical Courier; Mrs. Edgar F. Wendt, president of the Buffalo Philharmonic Orchestra Society, and Lajos Shuk, director. President Wendt announced that owing to payment of pledges and the increased interest and attendance, a substantial surplus remains in the orchestra's treasury. (Photo by the Appleton Studio, Buffalo.)

LEONARD STOCKER and ALICE STONE
as Charles Blandford and Lydia Raseville in The Forest Rose, an American musical play by Samuel Woodworth, first produced in 1825. It was remounted March 15 of this year for seven performances by the Columbia Laboratory Players of New York, and performed at Earl Hall, Columbia University.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

Photo by White Studio, N. Y.

JOSEPHINE FORSYTH'S

Musical Setting of The Lord's Prayer Was Featured on Easter at the Sunrise Services at Hollywood Bowl for the Fourth Consecutive Year. It Was Broadcast in the United States, Canada, South America and Europe